SCULPTING | PAINTING | DISPLAYING

FIGURE PAINTER magazine

Dec 2018

#51

REVIEWS FROM
MR. LEE'S MINIS, BLACKSUN, ANDREA, BLACKSMITH, NOCTURNA, BESTSOLDIERS & CULT OF PAINT

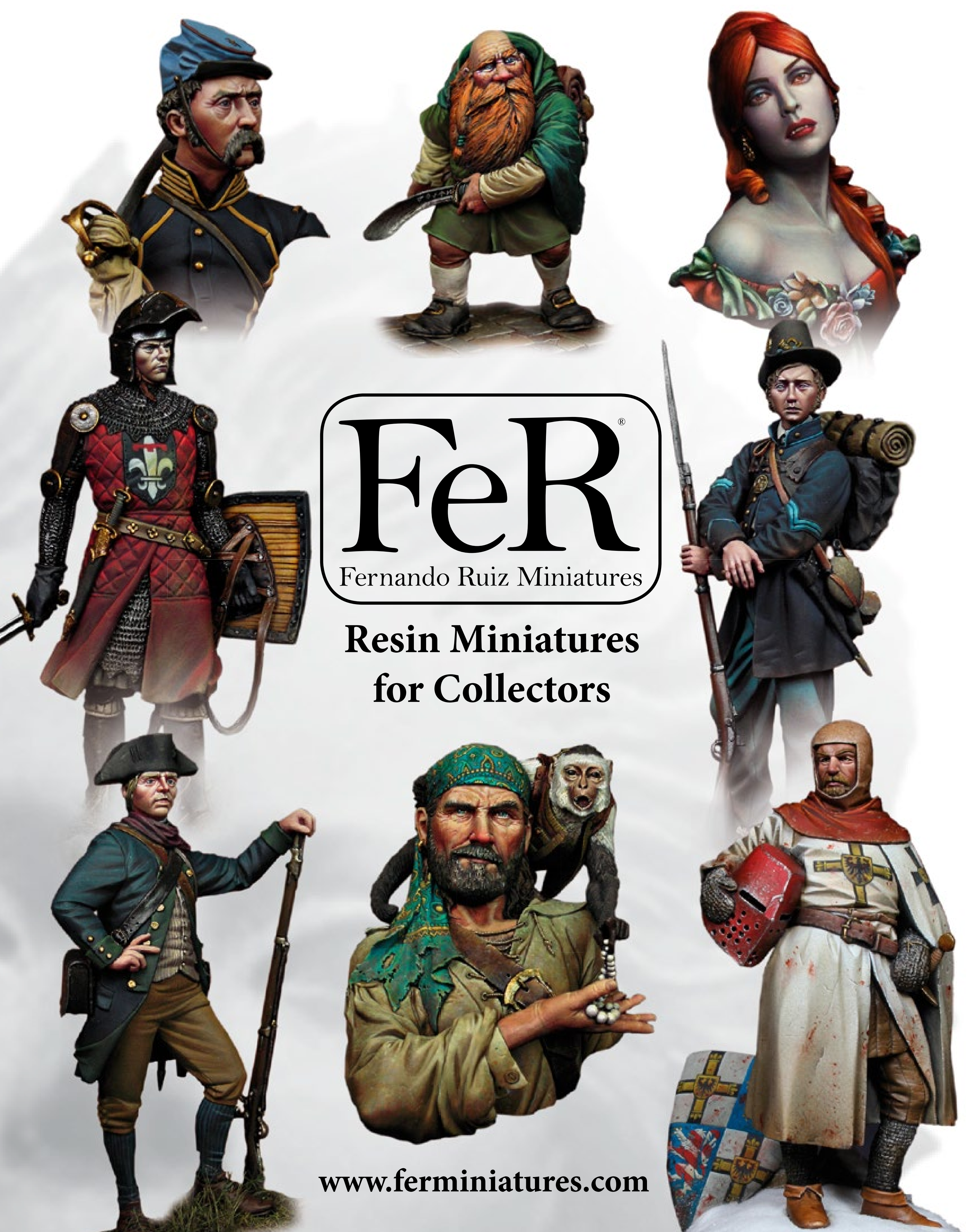
insight INTERVIEW
Sergio Calvo Rubio

www.figurepaintermagazine.co.uk

Robot
Pigeon
Publishing

ISSN 2052-8507

£1.50


FeR®
Fernando Ruiz Miniatures

Resin Miniatures
for Collectors

www.ferminiatures.com

CONTACT US.

www.figurepaintermagazine.co.uk

info@figurepaintermagazine.co.uk

www.facebook.com/FigurePainterMagazine

twitter.com/RPP_news

COVER ARTIST: **Sergio Calvo Rubio**

EDITORIAL

CHIEF EDITOR: Shane Rozzell
editor@figurepaintermagazine.co.uk

ADDITIONAL LAYOUT: Marta Slusarska

ASSISTANT EDITOR: Terry Cowell
terry@figurepaintermagazine.co.uk

COPY EDITOR: Sean Fulton
sean@figurepaintermagazine.co.uk

REVIEW EDITOR: Davide Rainone
marketplace@figurepaintermagazine.co.uk

ADVERT SALES: Sarah Evans
sales@figurepaintermagazine.co.uk

REGULAR EDITORIAL CONTRIBUTORS
Marko Paunovic
Merion Evans
Normski Ealand
Steve Forté Haydon

GUEST EDITORIAL CONTRIBUTORS
Andrea Miniatures
Mike Butler
Luke Wilson

Robot Pigeon PUBLISHING

Figure Painter Magazine is published by
Robot Pigeon Publishing. South Cheshire. UK

The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

WELCOME

Welcome to issue 51 of Figure Painter Magazine.

HI, everyone. I hope you're already for Christmas and got your presents sorted and what not ☺ Well, we have a really cool issue for you, starting off with an Insight interview with ***Sergio Calvo Rubio***. We have a show report from the ***Euro Miniature Expo*** and a good look at ***Oliver Spath's***, aka ***Honourguard's***, Patreon. Also, I take a look at the impact that recasting is having on our industry. If you'd like to comment on these, then feel free to drop us a line.

Also, in this issue we have two awesome tutorials that seem pretty apt since we are celebrating the centenary of the end of World War One. The first is from ***Andrea Models***, who show us how they painted the box art of their recent release Soldat im Stechschritt LAH, 1939 (Hitler's Bodyguard goose stepping to you and me), and the second is a fantastic conversion and painting of a WW1 ANZAC by ***Mike Butler***. We also talk to ***Bold Miniatures*** about their new venture and as well as our usual features we have reviews from ***Mr. Lee's Minis***, ***Black Sun***, ***Cult of Paint*** and many more.

Shane Rozzell
Chief Editor, Figure Painter Magazine.

click a LINK
EVERY LINK IN FPM TAKES YOU TO THE WEBSITE

ROBOT PIGEON publishing

INITIATIVE MAGAZINE

your voice in miniature gaming

your voice in tabletop gaming
initiativemagazine.co.uk
13
£1.50
Oct
INITIATIVE
MOONSTONE
MOONSTONE BY GOBLIN KING GAMES
Painting Leather • Make a Static Grass Applicator • Malifaux 3rd Edition • AoS Champions • Infinity • News & Much, Much MORE!
Robot Pigeon Publishing

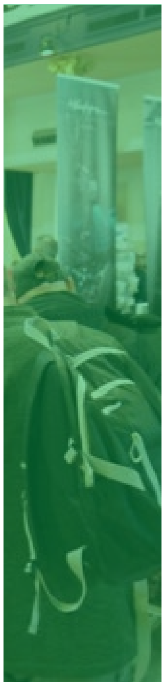
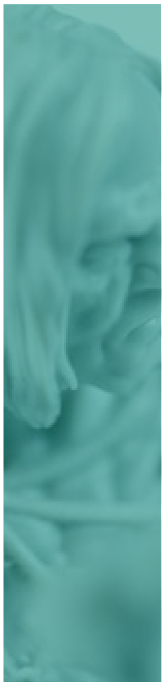
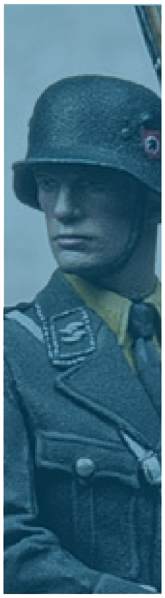
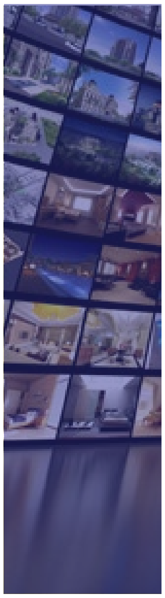
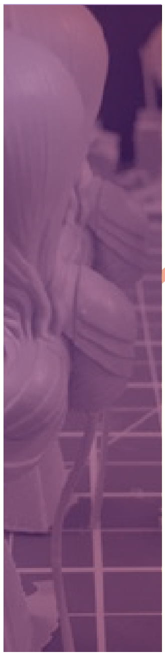
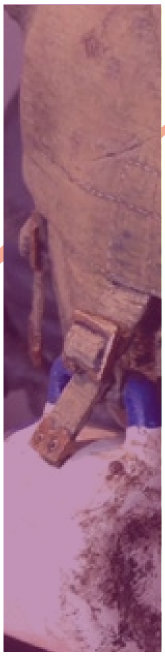
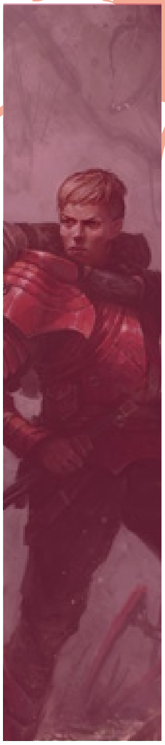
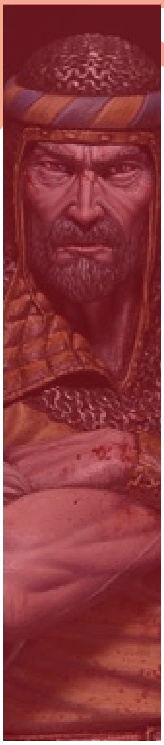
Initiative is a monthly magazine dedicated to miniature tabletop gaming. £1.30

PDF

Figure Painter Magazine and Initiative are digital publications in PDF Format

www.initiativemagazine.co.uk

IN THIS ISSUE

6
MINI NEWS
Our regular look at the latest News from the miniature Painting Hobby.

8
EVENT REPORT: EURO MINIATURE EXPO
Terry Cowell visted this years EME and brings us his report from the show.

14
INSIGHT INTERVIEW
In this month's Insight interview we talk to Sergio Calvo Rubio.

28
BOLD MINIATURES
Normski Ealand checks out this new company and takes a look at Joshua, their first release.

34
EXPOSÉ
Our usual look at the best, new releases from around the miniature painting world.

38
TUTORIAL: BODYGUARD REGIMENT OF ADOLF HITLER 1939
Andrea Models shows us how they painted the box art of their new release.

46
THE ULTIMATE GUIDE TO PATREON
All you need to know, but were afraid to ask about Patreons and what they offer the hobbyist.

52
PUTTY&PAINT
Our pick of the ones to watch on Putty&Paint.

58
RECASTING & THE FUTURE OF OUR HOBBY
Shane Rozzell takes a hard look at the industry and what recasting is doing to the hobby.

66
TUTORIAL: WW1 ANZAC USING MIXED MEDIA
Mike Butler brings us this excellent tutorial about how he converted and painted this bust.

84
REVIEW: MADAX, LEGIONS OF THE BLACK SUN
Terry Cowell check out this miniature from Blacksun Miniatures.

85
REVIEW: DRAGON TAMER
We take a closer look at Dragon tamer at its original size.

86
REVIEW: ANA - BUST FRO CULT OF PAINT
Neil Kilshaw brings us his views of the first bust from this new company.

88
REVIEW: SOLDAT IM STECHSCHRITT
In this review Terry check out this new offering from Andrea Miniatures.

89
REVIEW: LILITH FROM NOCTURNA MODELS
Luke Wilson brings us his thoughts about this bust from Nocturna Miniatures.

90
REVIEW: STOSSIE'S HEROES 54MM RANGE
Norm Ealand has a closer look at two new miniatures from 32mm producer Stossie's Heroes.

91
REVIEW: THE GUARDIAN
Davide Rainone check out this bust from Italian company Bestsoldiers.

92
REVIEW: TINKERBELL
Shane Rozzell was lucky enough to grab a copy of Black Smith Miniatures' Tinkerbell and here, he brings us his thoughts on the miniature.

94
EXHIBITION
A look at what our readers post to the FPM Facebook Page. If you want to get your miniature in our magazine, share your images to our page. You could win a spot prize.

NEWS

Gautier Giroud has opened his new Facebook page Graphigaut-Studio, ready for the release of his first miniatures on the 8th of December. His plan is to use this brand to release limited edition miniatures and busts. His first sculpt is ready and it looks superb!

GRAPHIGAUT
STUDIO

DAWN OF THE APOCALYPSE

We all thought them dead; they kind of look dead, but apparently not! Tommy's War has done some voodoo ritual and Dawn of the Apocalypse rises again. Now with added gore, the range will be back with the originals plus new figures. With 20 products to choose from, they're aiming to bring you the biggest, baddest, bloodiest post-apocalyptic range on the market. As well as buying the rights to Dawn of the Apocalypse, they also purchased some of the masters in the 'Not Yet Dead' range of figures. These are available in 1/35 scale and are a great range of apocalypse survivors. To check out what's available, click here.

SCALE MODEL CHALLENGE
MAKING THE DIFFERENCE

Scale Model Challenge is revitalising their Academy weekend seminars and the first will take place on March 9th and 10th, and then again on the 16th and 17th of next year with Kirill Kanaev teaching his texturing techniques.

You can head along to their Academy page to read more about what is happening and sign up.

MINIATURES ARTWORK GROUP

Succubus
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

TRAITOR BASFORD
Sculpted by Joo Heum Yoon
Painted by Ki Yeol Yoon

EVELYN
Sculpted by Jun-Sik Ahn
Painted by Myeong-Ha Hwang

1/24 SCALE SERIES
THE AXECUTIONER
Sculpted by Joo Heum Yoon

STRANGER JD

Chieftain Dralk
Sculpted by Jun-Sik Ahn / Painted by Kirill Vladimirovich Kanaev

CALL SIGN GOSHAWK

WWW.NUTSPLANET.COM

EURO MINIATURE EXPO

By **Terry Cowell**

In September, FPM was on the road to Euro Miniature Expo 2018 which was under new management. This was remarkable considering Euro was set to disappear until a consortium of Adrian Hopwood, Steve Kirtley, Richard Oakwood and Thomas Hopwood stepped in with the objective of keeping it alive and with the added intention of restoring it to its former glory.

Okay, so a little bit about the venue. Leas Cliff Hall is a charming seaside pavilion/entertainment venue built into the side of Leas Cliff and sits overlooking the Folkestone seaside. In fact, the view from the balcony is perfect when you need 15 minutes to relax and recharge in-between frenzied bargain hunting.

This was my first visit to Euro, so sadly I can't compare to the previous military shows. I am pleased they renamed it given its wide appeal to all miniature enthusiast and recognises military, historical and fantasy fans as one family.

I travelled up to the show with my friend and FPM contributor Meirion Evans and I couldn't have wished for better company. He gets as excited about miniatures as I do, so it was a full weekend of unapologetic hobby indulgence.

We arrived Friday night and booked into a hotel which had largely been taken over by the resin brigade. So after a quick evening pint and a chat with some friendly faces, it was then fairly early to bed. Both Mei and I wanted to start the next day fresh and energised.

When we arrived at the venue which was across the road the next morning, you could be forgiven for thinking it was just one of those beach pavilions where you buy ice-cream. Well you can get ice cream, but once inside you find out that it has the Tardis effect going on. Inside it's like a huge toy emporium with floors and staircases leading to different areas of fun and fascination. In my first 5 minutes, I just wanted to run everywhere to see all the new toys!

The traders that attend is really so important. A previous event I attended earlier in the year had a noticeable absence of traders that support display painters and it made it feel like the event was tailored towards TT gamers. For me personally, if you love painting larger scale display miniatures this is the best show in the UK.

After touring the main hall for a couple of hours and saying hello to old friends, I went downstairs to put my miniatures in the competition. The entry room is brightly lit and has lots of natural light flooding in from the sea front. There are two lines of tables running parallel all the way from one end to the other and once miniatures have been placed it gives fans, fellow artists and photographers the chance to get really up close and personal. There is an additional area reserved just for non-competitive display and the entry process was really simple and straight forward. Once the tables were full of entries, the room had an art gallery feel to it where people were taking time to consider work rather than the hard zombie press that you get at some shows where everyone is jockeying to get close, cameras and phones extended in front of your face and social etiquette allows only a short viewing time. The miniatures are not hidden behind glass cabinets so no annoying reflection when taking pictures, too.

When day one came to a close, Mei and I went for a meal with Hugo and Nuno from RPModels, along with Kev Peart and some others. We had a brilliant evening and the guys from RP are the warmest, funniest guys you could hope to meet anywhere in the world. Meeting Hugo in person was absolutely my weekend highlight, but a close second was all of us being arrested and marched back to the restaurant by a very formidable Chinese lady, but that's another story ☺

Drinks went on deep into the night as we met up and chilled with some of our hobby friends. We decided to avoid the wild sex party at Kris and Norm's villa in favour of not spending the Sunday hung-over.

> *The judges made themselves openly available and the advice and critique they gave left me feeling motivated and energised. This is how judges should be…others shows take note!*

The event was well supported by traders. Among my favourites were RPModels, Blacksun, Kimera, Broken Toad, Robot Rocket, Scale 75, Mr Lee, Life Miniatures, Ourobouros and Michael Kontraros Collectables, but the list goes on. Two of the organisers Oakwood bases and SK Miniatures were there along with lots of favourites like Historex and Pegaso. Massive Miniatures also made a show debut. Mei and I set ourselves a generous budget before we went and blew that out of the water on day one. I think we were both still buying new miniatures when they were getting ready to close the following day.

Even though it felt busy because I knew so many of the people attending, I think the numbers through the door could have been much healthier. They are switching the event to May next year, so this will hopefully make a positive difference although I also hope that word of how amazing this event is filters to the masses and encourages more people to attend next year; the show is certainly worthy of a full capacity.

This is the event miniature painters should be attending if they don't want a wasted weekend.

FIKRIEG 1919
BLACKSUN MINIATURES

EURO MINIATURE EXPO

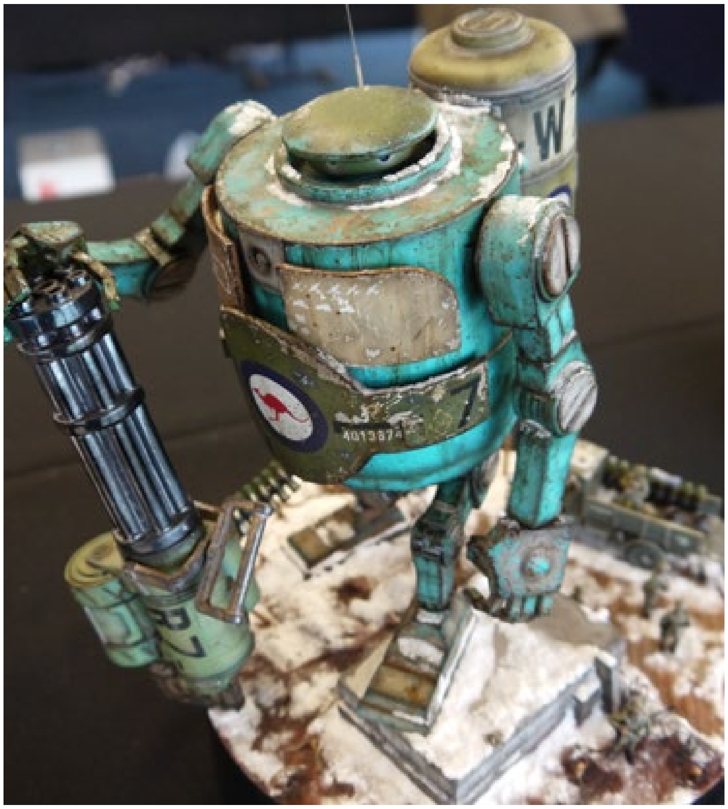
NEWS

A Desperate Fight
First Tank on the Battlefield, 1916

Day two was more relaxed and I managed to catch a couple of the painting/sculpting seminars I had missed previously. I watched Bill Horan talk about sculpting as he imparted his wisdom in an accessible, down-to-earth style.

The competition results were announced in the afternoon and I have to say that I found the judging to be excellent. I only managed two highly commended pieces, but the judges made themselves very accessible right afterwards. I had very encouraging and honest feedback from Martin Collier and Ben Curry while I saw other judges also giving feedback to other artists. At previous shows I have seen the judges busy having long conversations with the winners following the result announcement, leaving upcoming artists feeling excluded. Here it was completely the opposite. The judges made themselves openly available and the advice and critique they gave left me feeling motivated and energised. This is how judges should be...other shows take note!

Of course, at all shows you will find someone unhappy with a decision or a particular judge, but this was the right blueprint.



> *Euro Miniature Expo in my opinion is currently the best show for miniature painters in the UK. The atmosphere is wonderful, and I have the feeling it's going to improve with each new event.*

As the show was starting to wind down, I confess to feeling a little sad that the weekend was over.

Following the show, I managed to speak to Adrian Hopwood. He said that they are always looking to improve and welcome feedback in the spirit of genuinely pursuing excellence. They don't make a worthy profit from the show and put the event on purely for the love of our hobby and the people it brings together.

The Figureworld show in Oundle had the same relaxed feel where people have enough time to talk and although it is sad that, this great show seems to have come to a conclusion, it is exciting to think that all that energy and creativity will be redirected to EME. As mentioned earlier, the event is switching to May in 2019 and I asked Adrian if he thought this was a risk. He pointed out that taking on the event was a risk in itself, but I'm pleased to know that the show sustained itself. I have the feeling that if the show starts to become profitable in future years the organisers are likely to pour it all back in to making the show better every year.

Adrian also mentioned there is a little curiosity about the effect Brexit might have on future shows, but we are both hopeful it won't be detrimental. If you think about it, buying miniatures from abroad along with increased postage comes into play it will be even more important and profitable for traders to attend shows. I often save money to attend shows in order to save on postage already.

Euro Miniature Expo, in my opinion, is currently the best show for miniature painters in the UK. The atmosphere is wonderful, and I have the feeling it's going to improve with each new event. The first show in terms of advertising was in my view a low-key affair and is an area they should seek to improve upon for the May event. I can understand they were finding their feet in terms of running the first show but believe me from a customer perspective it worked beautifully. The Euro Miniature Expo team and judges deserve congratulations and the next show deserves to be better supported by the UK public. I know that my local group in Wales has a lot more people planning on attending the event and the more people that attend, the more likely that our favourite traders will be there, too. Euro Miniature Expo is now my favourite UK event and I hope to see everyone there in May 2019.

Questions by **Davide Rainone**

insight INTERVIEW

SERGIO CALVO RUBIO

Place of origin? Madrid, Spain

Years painting? I have been working as a professional for the last 11 years (time flies!)

Major awards? Two of my biggest awards are Crystal Brush Best of Show (2016 & 2017) and Monte San Savino Best of Fantasy (2017)

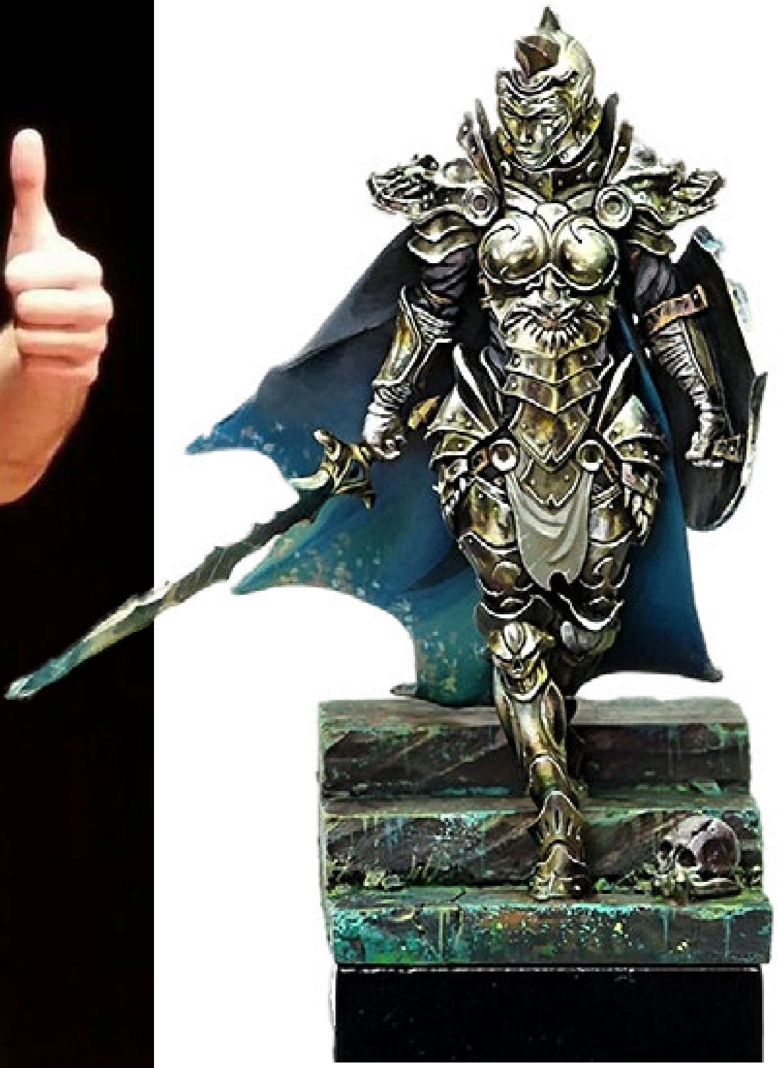
Future plans? Currently, I'm fulfilling one of my dreams: create my own studio focused on teaching and diffusion of the miniature world. Also, I am working on my own line of miniatures and other products that I will announce soon ☺

Q Please, tell us when you started painting miniatures.

One could say that I started at age 12, when my friends and I started playing Warhammer, and mostly at the same time, I started to get interested in painting. Years later, when I started looking for a job, I choose this as profession by starting to paint historical and fantasy miniatures in 28 mm.

After that stage, I discovered the CMoN page and began to admire the great painters of that time and I decided to reach the same level as them, so I started looking for other options to keep working on this. The moment came when I was 18 and I found out that Andrea Miniatures was very close to where I live. I started working there as a painter for a year and a half, although the last stage was as an apprentice sculptor with Joaquín Palacios.

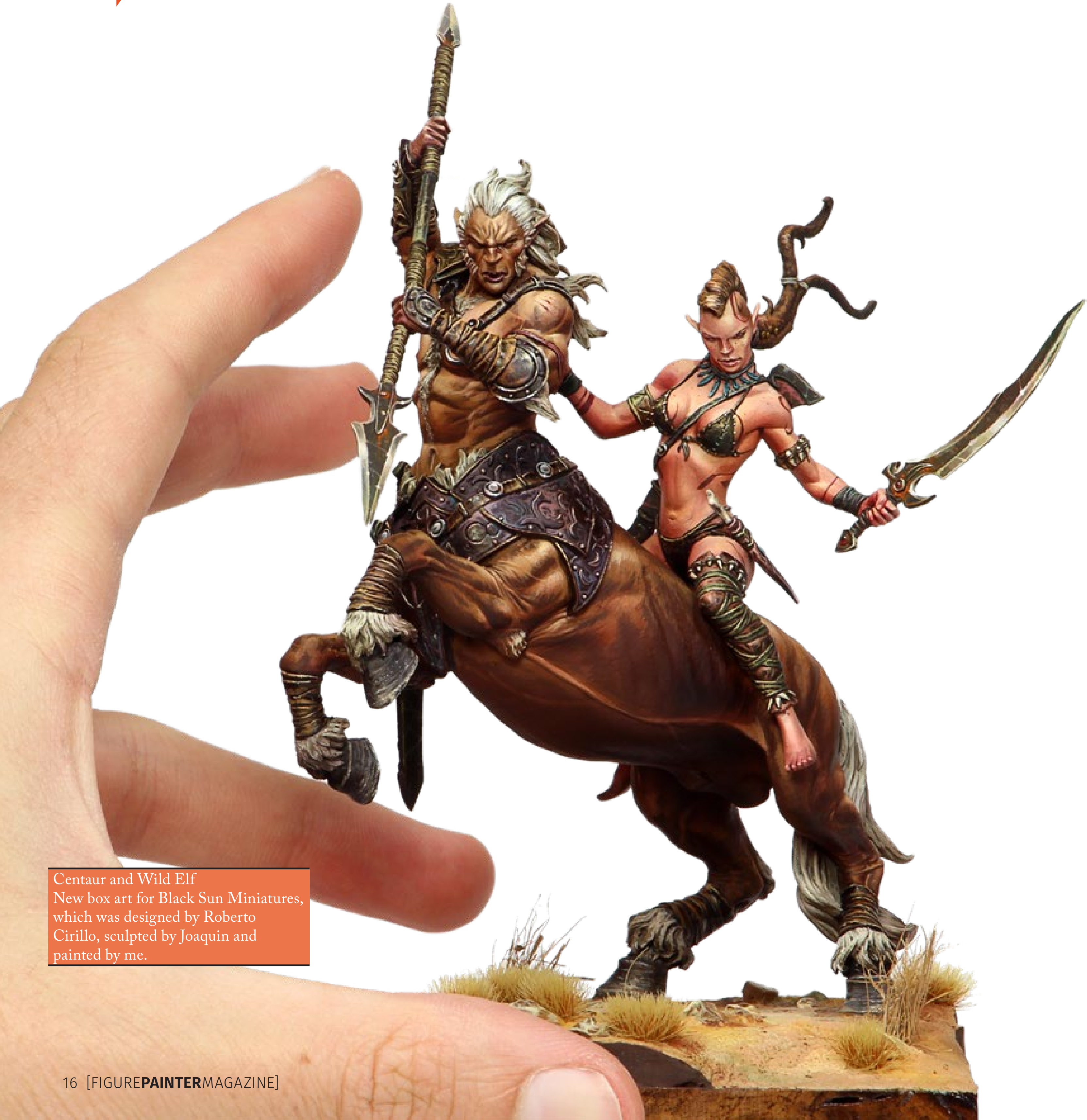
> *I was 18 when I found out that Andrea Miniatures was very close to where I live. I started working there as a painter*



NMM Study

Q What's your current occupation?

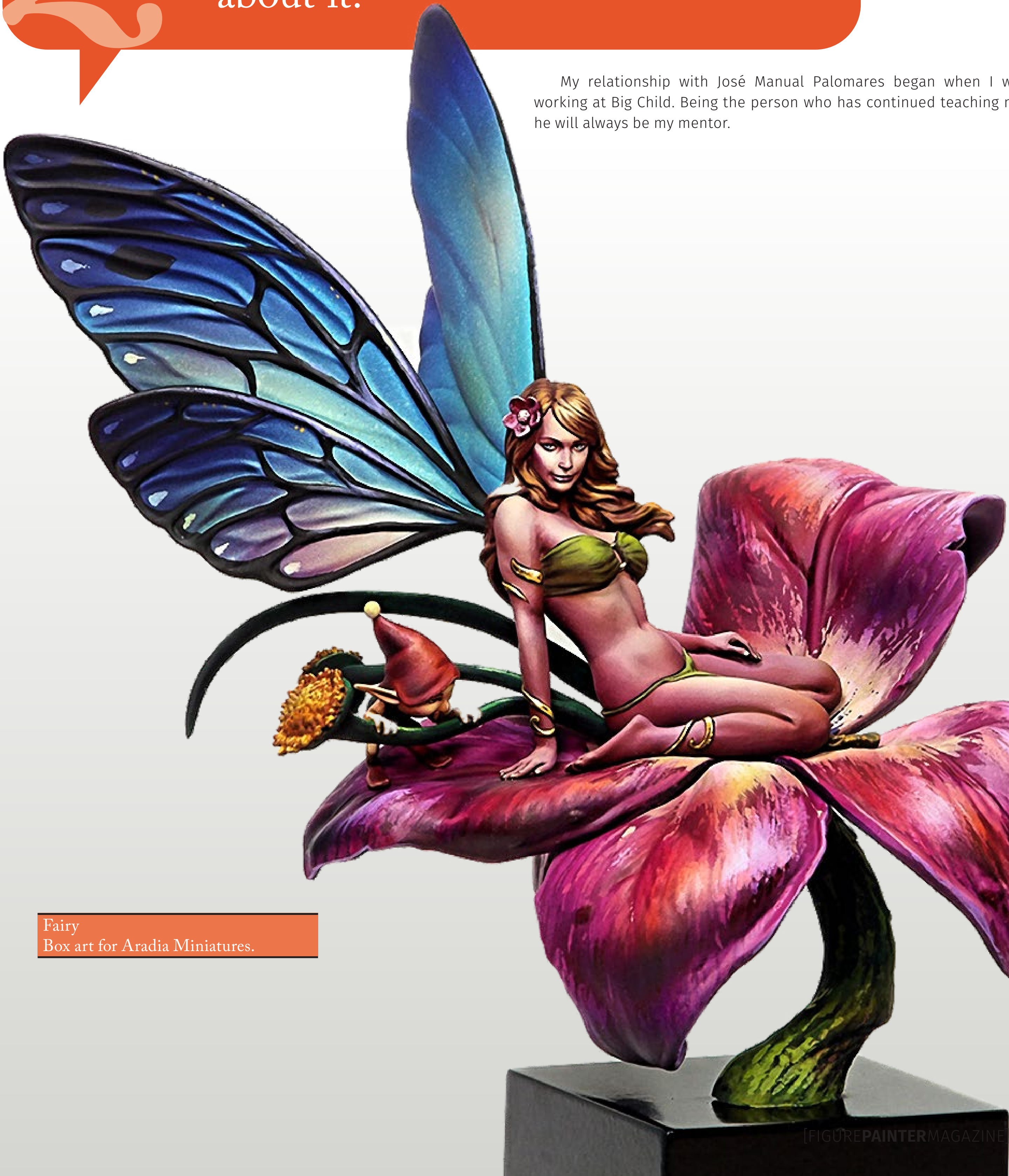
Now, I'm self-employed in my own miniature painting studio.



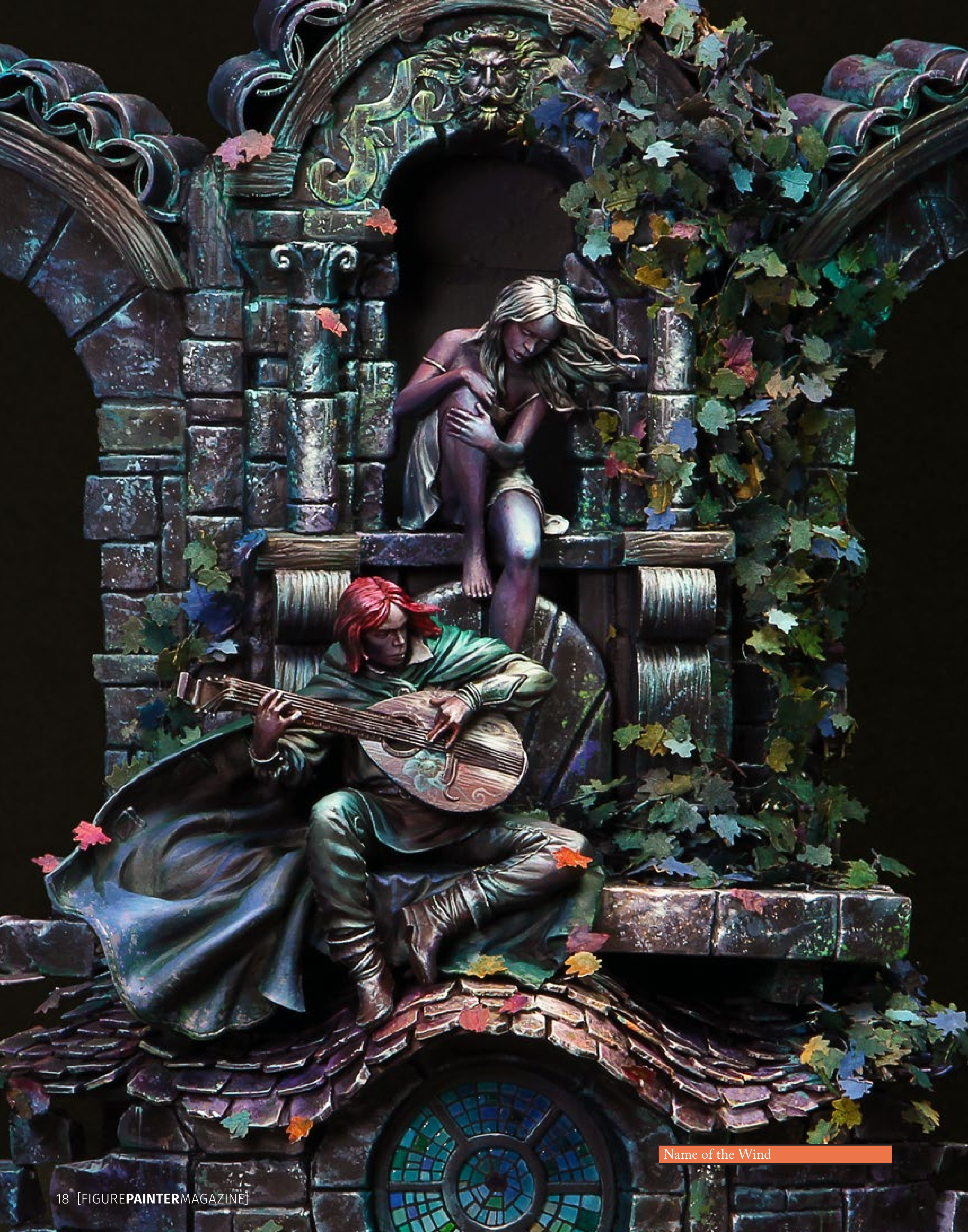
Centaur and Wild Elf
New box art for Black Sun Miniatures, which was designed by Roberto Cirillo, sculpted by Joaquin and painted by me.

Q It seems you have a great relationship with Jose Manuel Palomares Nunes. Can you tell us about it?

My relationship with José Manual Palomares began when I was working at Big Child. Being the person who has continued teaching me, he will always be my mentor.



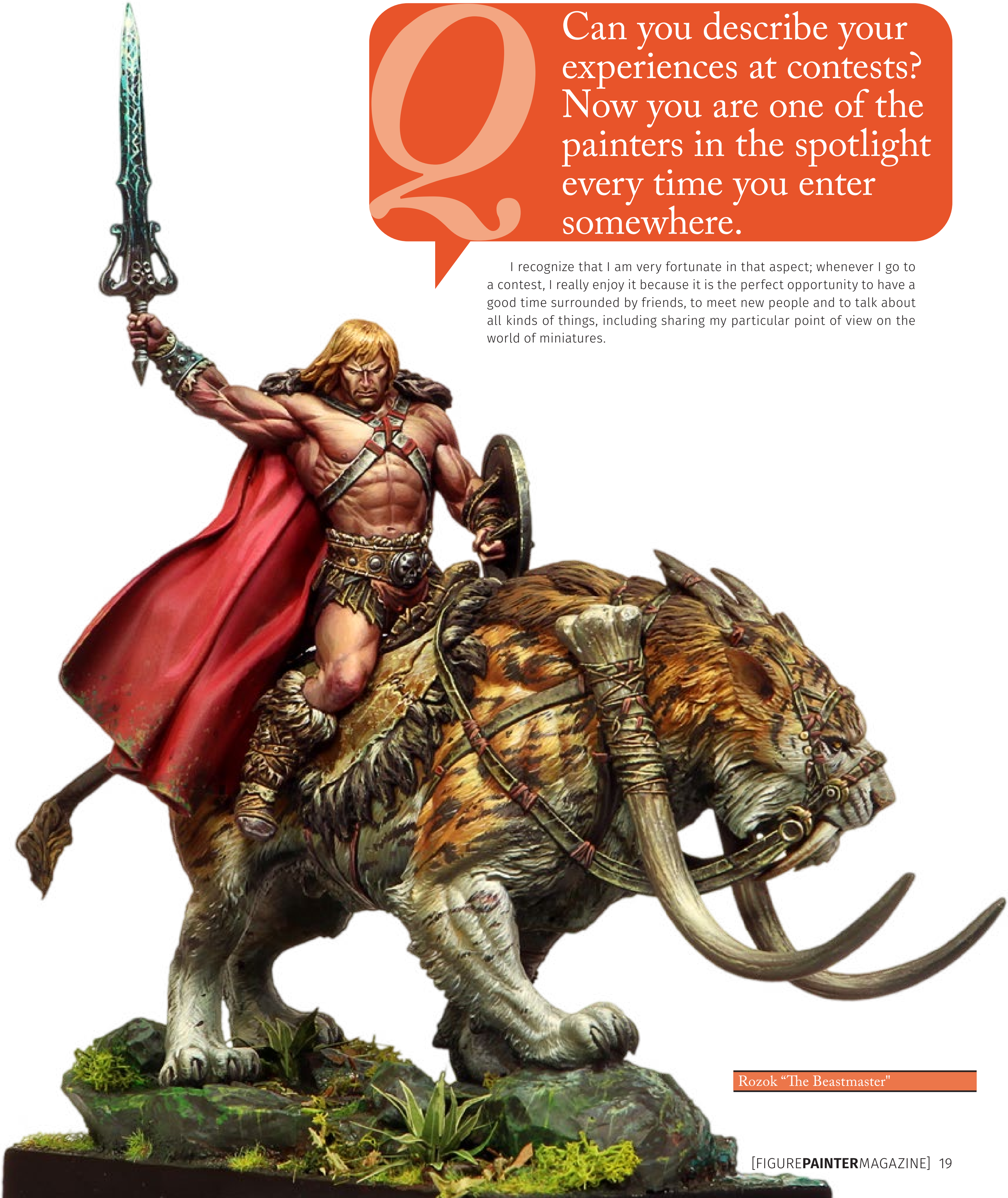
Fairy
Box art for Aradia Miniatures.



Name of the Wind

Q Can you describe your experiences at contests? Now you are one of the painters in the spotlight every time you enter somewhere.

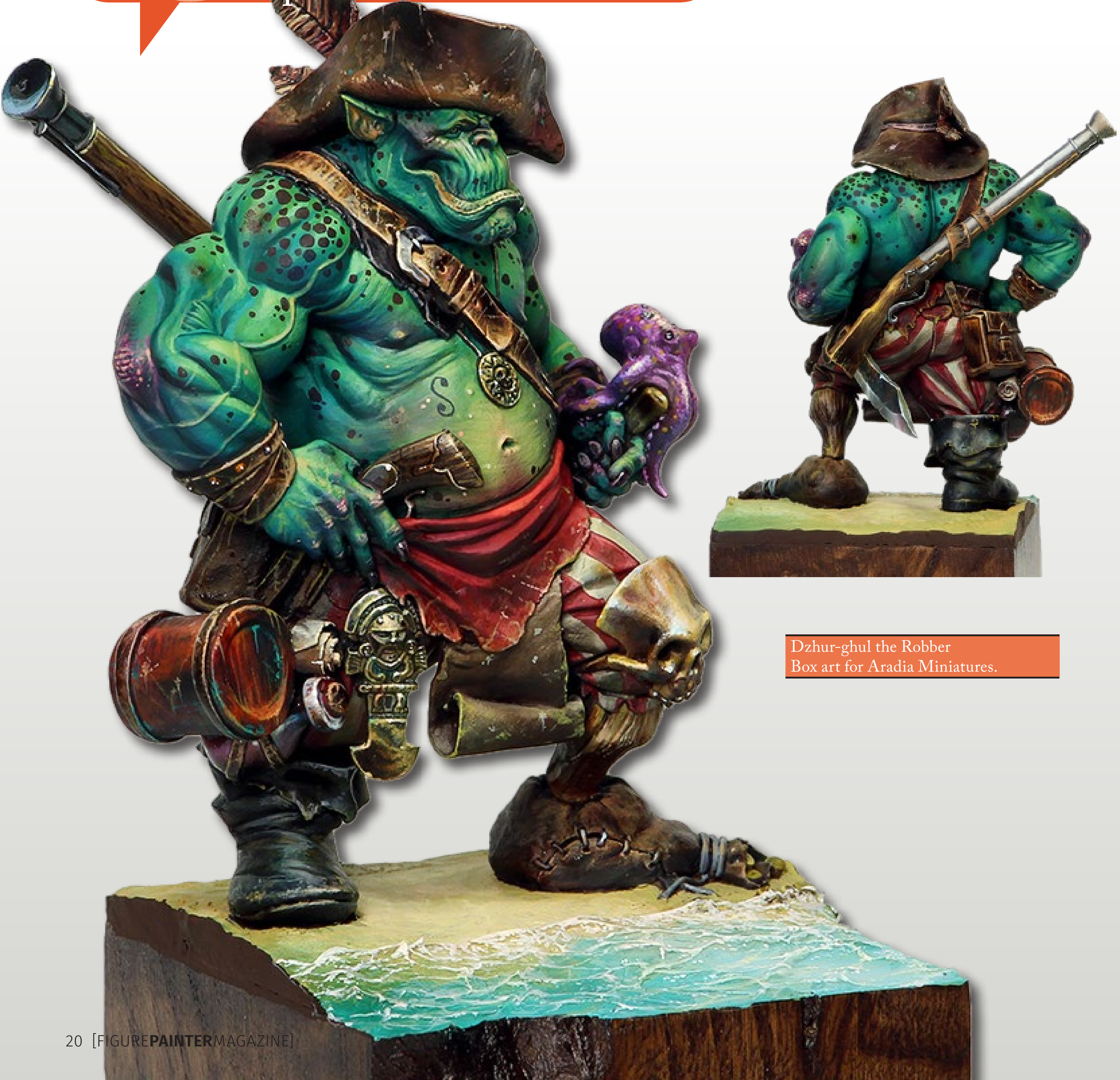
I recognize that I am very fortunate in that aspect; whenever I go to a contest, I really enjoy it because it is the perfect opportunity to have a good time surrounded by friends, to meet new people and to talk about all kinds of things, including sharing my particular point of view on the world of miniatures.



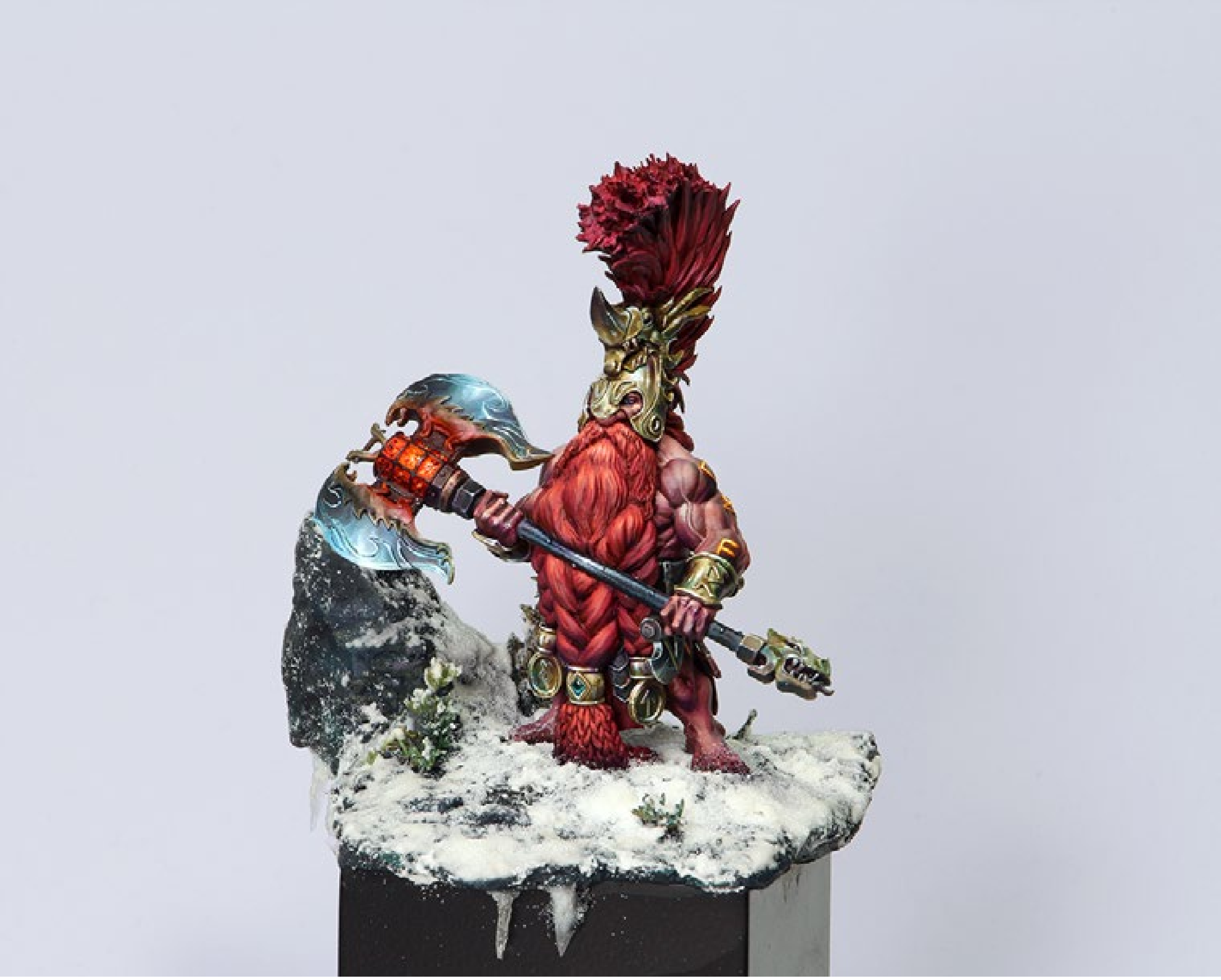
Rozok "The Beastmaster"

Q In addition, you are also a box artist. Can you describe to us your role with the companies as a freelancer/full time painter/contributor?

Right now, as I'm creating my own studio, I work as Sergio Calvo for companies (as a freelance) doing box art, doing jobs like the past campaigns of Kickstarters (A Song of Ice & Fire, Rum and Bones, and Dark Age).



Dzhur-ghul the Robber
Box art for Aradia Miniatures.



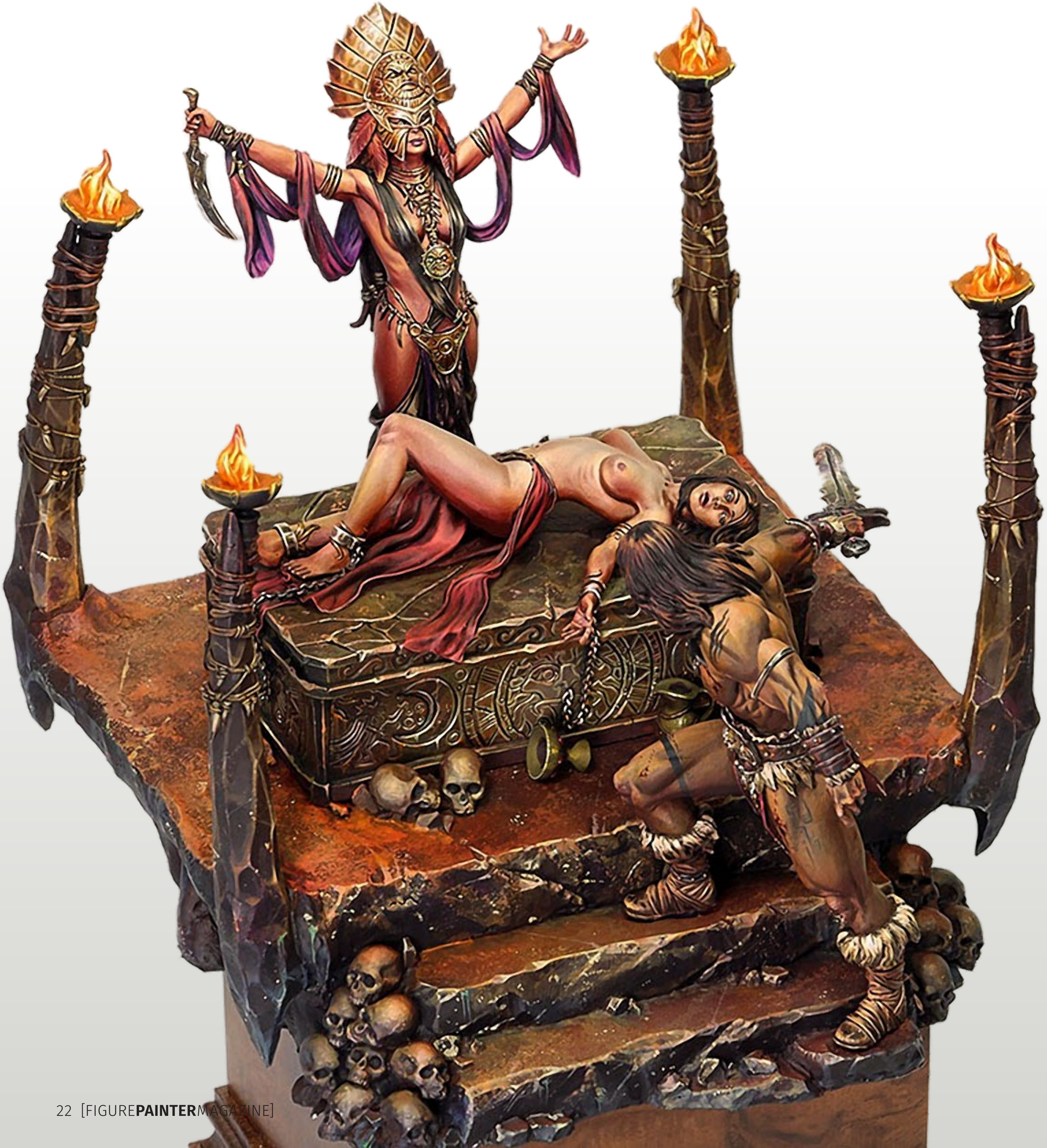
Fireslayer
Original for a collector. The miniature was sculpted by Joaquin Palacios from an illustration by the master Paul Bonner and painted by me.

Q How do you would describe your painting style? How much of it is from external influences and how much is following your way?

Hehe, you always have influences from other painters, especially when you have a long career like mine. But honestly, my references tend to come from outside the world of miniatures, such as Paul Bonner and Wei Wan. Also, I have always liked the world of video games a lot and I recognize that I must also include them as influences.

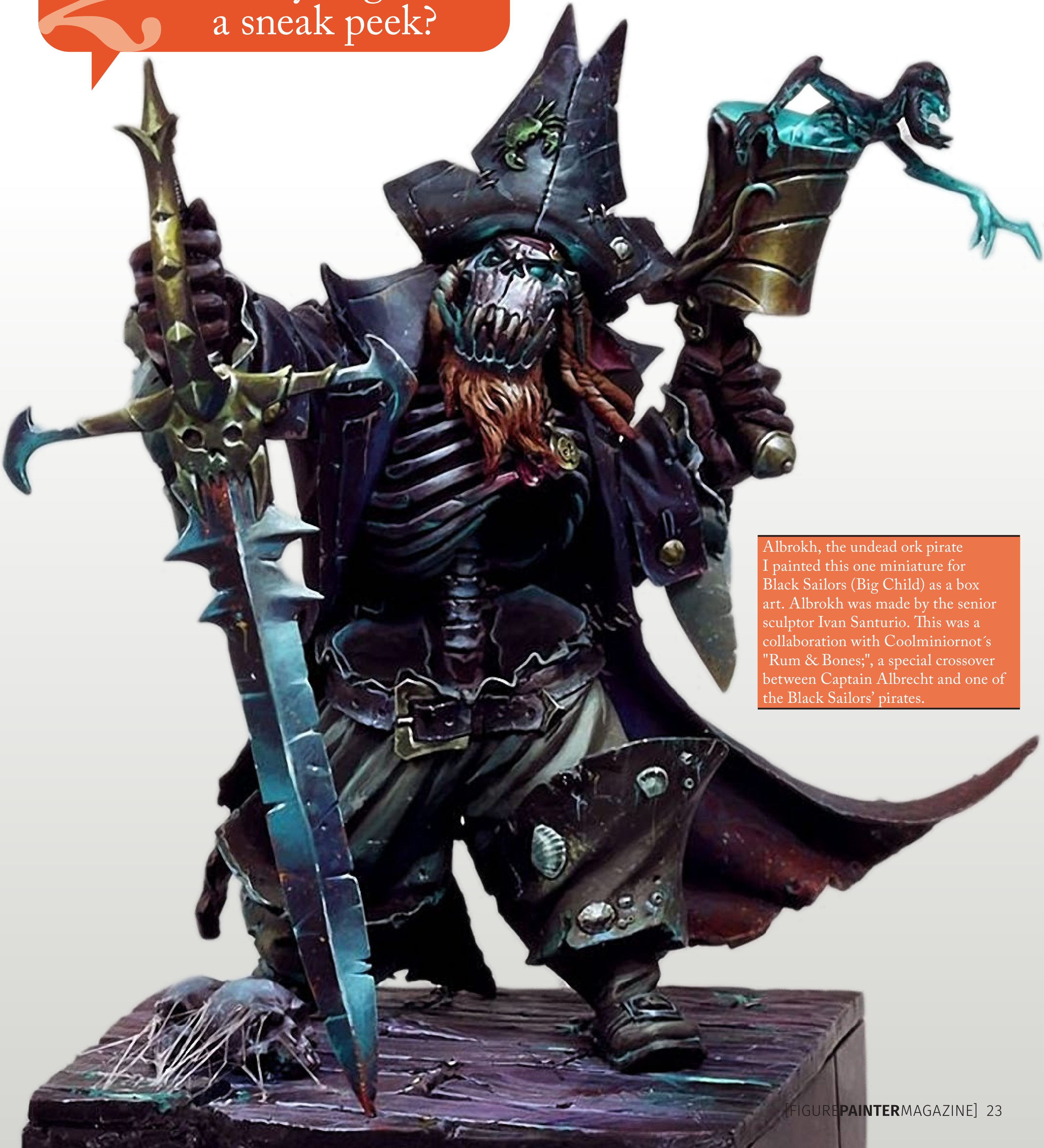
Today, you could say that my style of painting is quite personal because I do not use glazes or the airbrush (not at least in a classic or conventional way) so I have nicknamed it like the “capibases”.

Blood for Black Sun
This was a big project, and I spent more than 1 month working on it.



Q What about future projects? Can you give us a sneak peek?

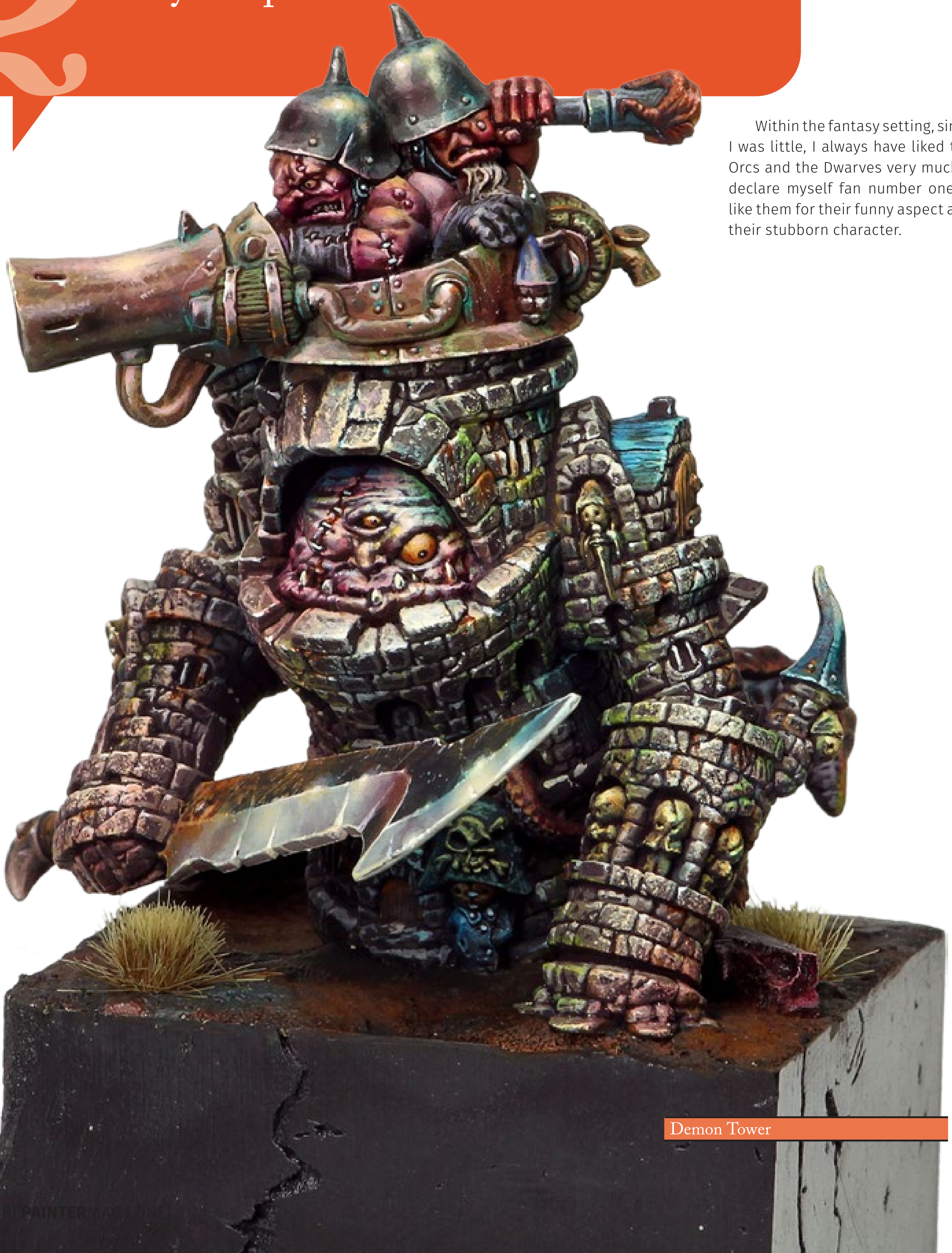
Right now, I have several projects on the desk, but I can mention that I am setting up my own studio.



Albrokh, the undead ork pirate
I painted this one miniature for Black Sailors (Big Child) as a box art. Albrokh was made by the senior sculptor Ivan Santurio. This was a collaboration with Coolminiornot´s "Rum & Bones;", a special crossover between Captain Albrecht and one of the Black Sailors' pirates.

Q We are used to seeing so many different things from you, but what is your personal taste of miniatures?

Within the fantasy setting, since I was little, I always have liked the Orcs and the Dwarves very much (I declare myself fan number one). I like them for their funny aspect and their stubborn character.



Demon Tower

In your opinion, what is the most important thing or aspect in a miniature?

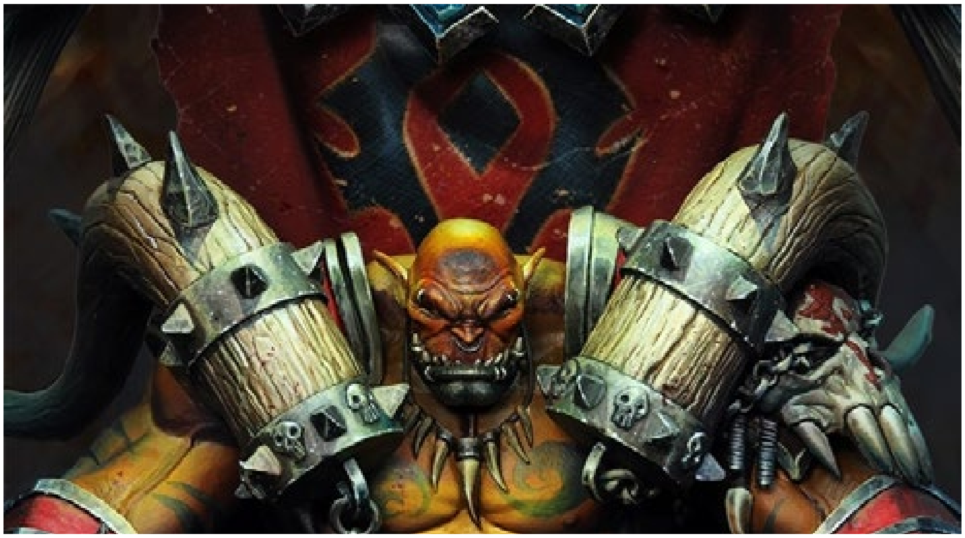
I think the most important thing is to be grateful or simple enough to be able to enjoy the whole painting process.

What has been the turning points in your painting life, both personal and professional?

On a personal level, the figures that I painted for the Crystal Brush because they allowed me to experiment with many things that until that moment had not been seen in the world of miniatures; an example of this is the Garrosh with the projected shadows or, in the case of the Space Wolf, creating an atmosphere full of colour in a cold and empty environment.

What's the most beautiful or most important miniature or scene you think you have painted? And what is the one you are particularly emotionally bonded to?

Garrosh, since it allowed me to take a more pictorial jump (apart from having dedicated two months of work to get to that place, including both the successes and failures, where I wanted them to be) and the Space Wolf because to date, I see him as a painting much more adult as I compare it with previous works.



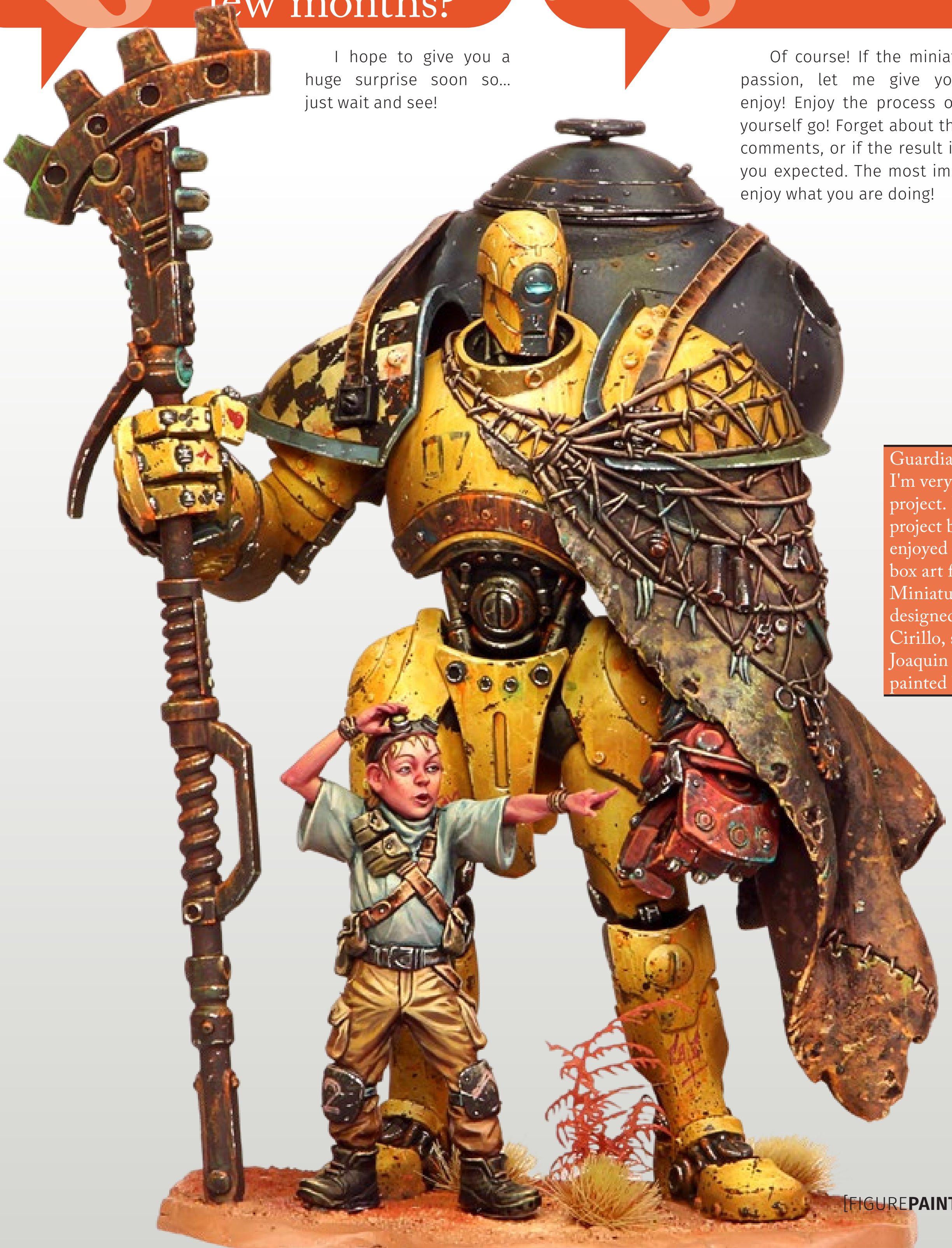
Garrosh "Hellscream"
Joaquin Palacios and I got the best of fantasy in Monte San Savino show 2016 and the 2º best of show in Crystal Brush 2016. Without his help these awards couldn't be possible. I'm so proud and for that reason I want show you which project we've made this year. I hope to continue with these kinds of projects and improve as an artist.

Q Are we going to see some personal projects from you in the next few months?

I hope to give you a huge surprise soon so... just wait and see!

Q Can you write a message for our readers?

Of course! If the miniature world is your passion, let me give you some advice--enjoy! Enjoy the process of painting and let yourself go! Forget about the final quality, the comments, or if the result is not exactly what you expected. The most important thing is to enjoy what you are doing!



Guardian
I'm very happy with this project. It was a long project but worth it; I enjoyed painting my last box art for Black Sun Miniatures a lot. It was designed by Roberto Cirillo, sculpted by Joaquin Palacios and painted by me.

Bold Miniatures has burst on to the scene with an outstanding concept and a very cool digital sculpt for their first release, Joshua. So – who is Bold Miniatures and where have they come from?

COMPANY SPOTLIGHT

by **Norm Ealand**

BOLD MINIATURES

Bold Miniatures is a project born from the mind of Mario Ferreira Vilanova, who is not just a corporate name wanting to make money from the hobby. Mario is a fellow painter and miniature enthusiast just like you and I.

Mario has a vision for the hobby and we share the same vision of a hobby filled with unique and high – quality miniatures which has been very lacking of late, what with IP theft and trends being flogged to the brink of implosion. This vision can only breathe a breath of fresh air into a hobby which has become stagnant.

The vision has been developed and Mario has clear mission statement which he intends to follow to the highest of detail in product and packaging.

I asked Mario to tell me about his vision and he gave me the following statement:

Mario

Bold Miniatures is a company I'm trying to establish with Joshua as the first miniature in the upcoming KS campaign. It is focused on making 75mm miniatures in limited number editions, in the best quality possible. The core concept here is quality; I'm making no compromises in anything, working with the best sculptors I can find, commissioning the box arts to the best painters, having the casts done by well-known casting companies and focusing a lot in the unpacking experience.

There has been a lot of work put into how the miniature is presented. The boxes used are custom made; the pieces come in black cotton bags instead of plastic zip bags and the authenticity cards are printed on luxury 600g paper with black core. Everything is put together so the card is presented first when the customer opens the box, kept in place by two small glue dots, so it's perfectly centered. The main piece, which we have tried to keep as big as possible, is presented after the foam is removed.

My goal with the brand is to do collaborations with several well-known sculptors and painters, not necessarily sticking to one sculptor. We are trying to find already existing concepts that they would like to work with, instead of commissioning them. This way I hope to produce minis with more personality and the personal touch of their sculptors. I would also like to release interviews with some of them. We are exploring different aspects of the creation of miniatures; more specifically my plans for 2019 are to produce two miniatures and aim for four miniatures in 2020.

Bold Miniatures has put a team of very talented artists together for their first release. The original concept is from Elisa Day A.K.A Katherine Zhuk, the 3D sculpture was done by James W. Cain, and the box art was done by the very talented Sergio Calvo Rubio.

With this kind of pedigree behind the first release, we can only imagine which artists Mario plans to bring in next.

I managed to get a few words from both James W. Cain and Katherine Zhuk in relation to the birth of Joshua and this is what they had to say when I asked them about their experience working with Mario at Bold.

James W. Cain

Mario gave me a good level of freedom to interpret Elisa's concept for Joshua, which made it a real pleasure to sculpt. I found the fur cloak and intricate armour especially challenging and satisfying, it's awesome to see that the print and cast retained most, if not all, of these details. It's always very humbling to be involved in passion projects such as this, and I really feel that the finished product shows Mario's attention to detail and commitment to his new venture.

Katherine Zhuk

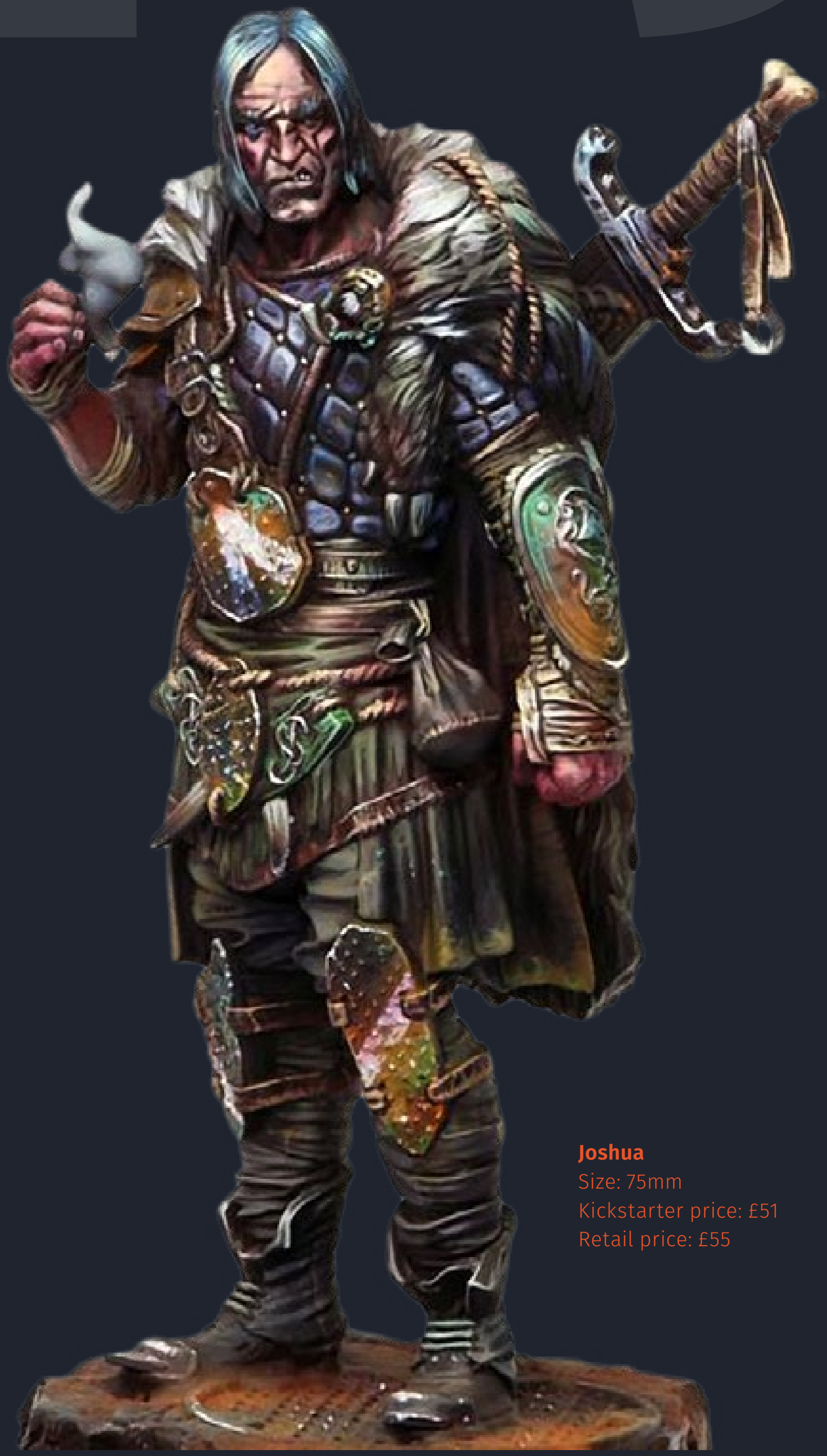
Once it occurred to me to make a concept art of a mercenary in order to add to my portfolio of realistic characters. He seemed to me rude and unprincipled, but he is not as simple as you may think.

In turn, some guys contacted me, and I suggested continuing this concept imitating the proposed style.

So, the main elements of the mercenary's armour were decided to be drawn in this case.

Later, Mario contacted me and offered to

> my goal with the brand is to do collaborations with several well known sculptors and painters.



Joshua
Size: 75mm
Kickstarter price: £51
Retail price: £55

use a concept for a miniature. I was incredibly pleased and flattered, it was especially nice to get my copy of a miniature, 'cause not every 2D artist can tactilely touch the result of his work, even if it's just a little part of it.

I was very lucky – the sculptor turned out to be James W. Cain, who perfectly captured the essence of this badass, perfectly modelled and creatively improved in this concept.

I called my art "The Mercenary" emphasizing his secrecy and occupation. I am glad that Mario revealed mercenary's real name to you.

I was very pleased to communicate with these people and I thank them for the great opportunity of self-expression in such a way.

Joshua also had 2 painted versions by Sergio Calvo Rubio and Trent Dennison. Both are equally outstanding pieces and are featured on the Bold facebook page recently.

Mentioning the paint jobs brings us to the review of the miniature; Joshua is a very interesting piece as at first glance he looks like a semi historical/fantasy piece, but on closer inspection it turns out Joshua is styled in a post apocalyptical style with an early Saxon undertone.

If you take a look at the armour pieces you can see that it is diamond plate armour cut from sheet metal in quite a rudimental way.

The clothing is what gives the piece that Saxon look with the padded jacket under animal fur and then we have all the strappings that brings it back to the post apoc look when resources and clothing are in demand, so items are used how ever needed. The cigar also pulls it back to more modern times and the boots he is wearing are very military looking, apart from the rusty spikes sticking out the front.

The whole atmosphere of the miniature screams of a dystopian future and he would easily fit in the storyline of Mad Max.

So, what is the quality like?

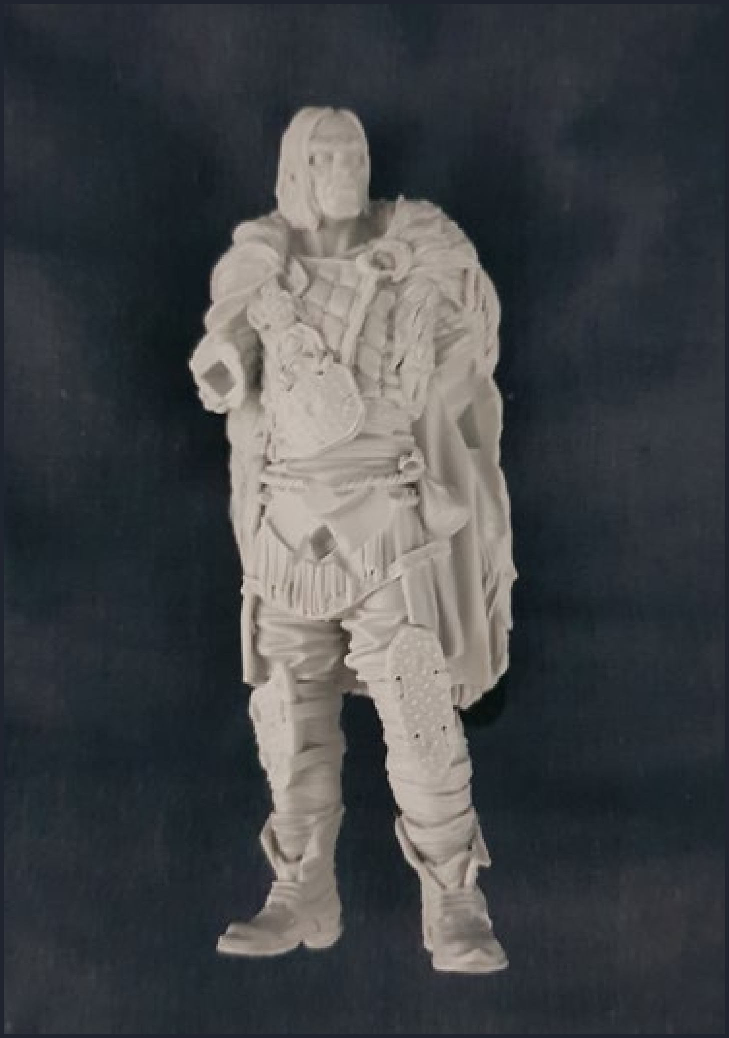
Mario wanted you to see the miniature in its raw form and sent it to me pre-cleanup, so we could see how the pieces are sent out to the customer.

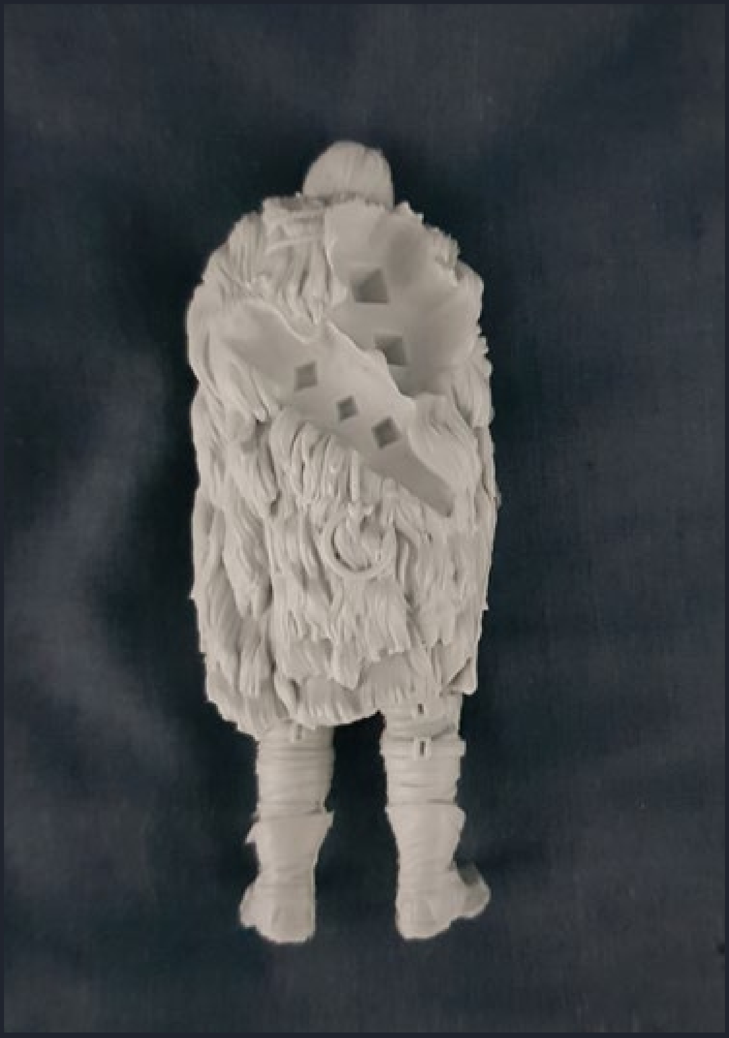
This was a BOLD decision considering most companies will select one of their best pieces for review, so they get the best review possible.

Mario wasn’t looking for the best review; he was looking for an honest genuine review, so he told me how it would arrive which was very much surprising and admirable at the same time.

When the parcel arrived, I quickly went looking for the production issues that come with resin casting and I found them right were Mario said they would be. Mould lines down the side of the legs on the main torso were small, which will easily be taken away with a sharp blade and some buffing sticks. The details of the cast are really nice with no dull edges and block details. With the progress of 3d sculpting and printing we can see that the quality in this piece is very high.

BOLD
MINIATURES





BOLD
MINIATURES
NOW ON
KICKSTARTER
BOLD

> joshua also had 2 painted versions by sergio calvo rubio and trent dennison both are equally outstanding pieces and have featured on the bold facebook page recently.

The miniature comes in a purposely made box with the Bold logo on the top. We don't usually discuss the packaging in the reviews, but this is the launch piece for Bold Miniatures and we need to let you guys know what to expect from this release. Inside the box is an art card with the concept for the mercenary from Katherine and a black cotton sack, the torso and a base.

What's in the Sack?

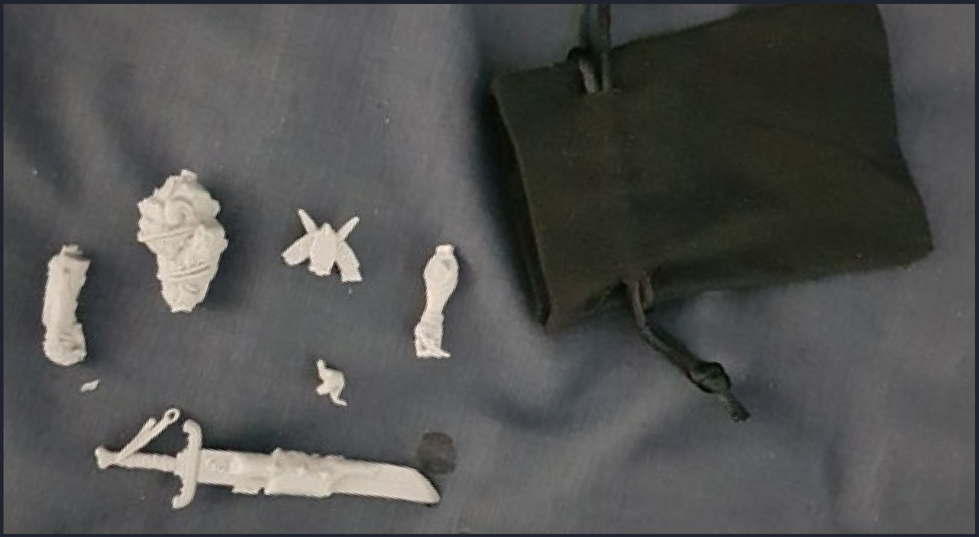
As Mario said earlier in the article, the cotton sack replaced the traditional ziplock bags and inside are all the rest of the resin pieces— 2 arms, a boar's head, a sword in the sheath, the belt buckle and the smoke from the cigar.

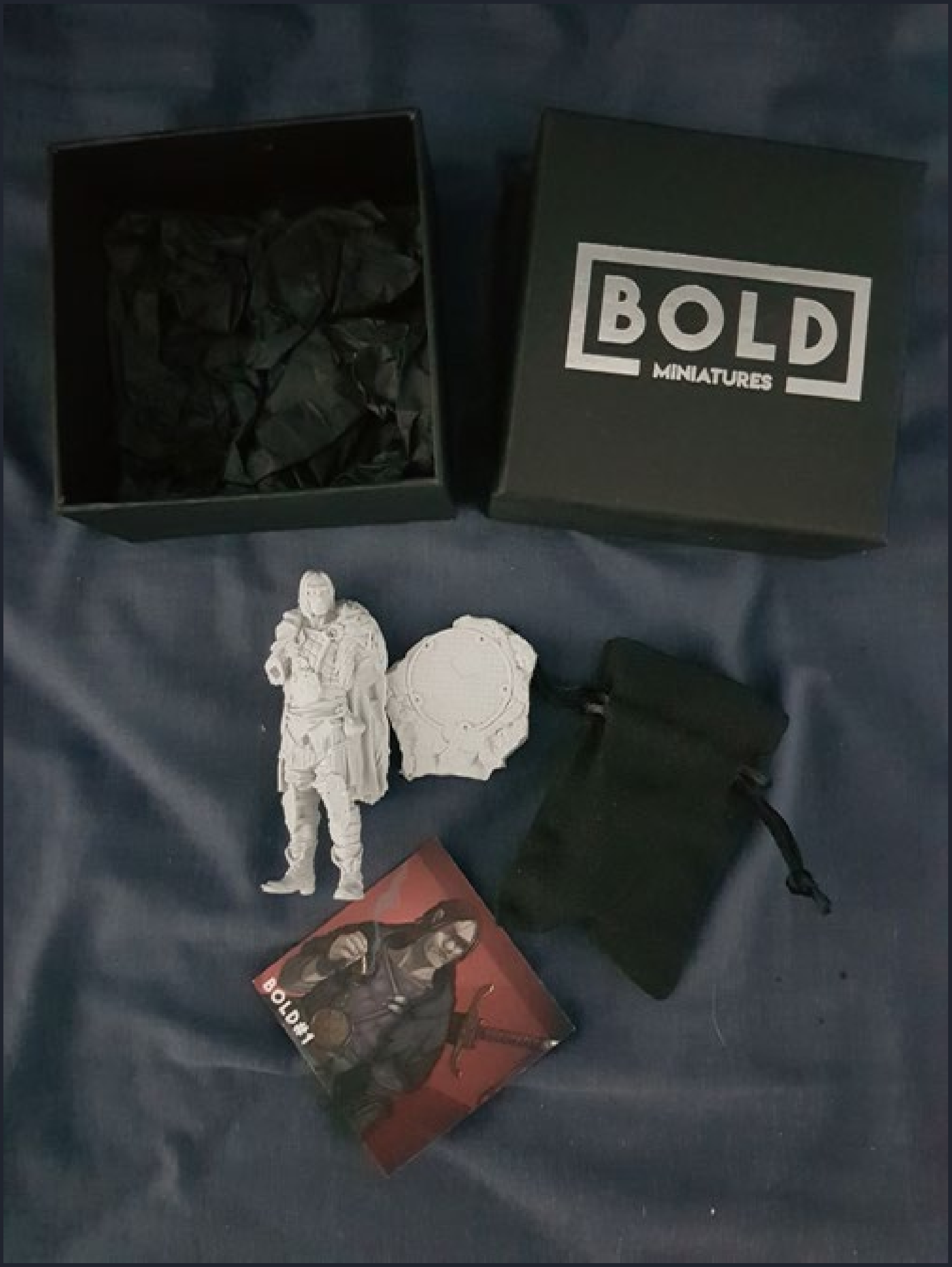
All the pieces are very nicely detailed and cast really well with very fine mould lines, but they are placed in places that won't be seen. The boar's head is a very nice piece and with it being digitally sculpted, it has been designed with keys on the bottom that fit into corresponding locks in the main torso making a very nice fit with very minimal filling needed, which is always a bonus when prepping miniatures. In fact, all the pieces have keys and locks to enable accurate fitting of all separate parts.

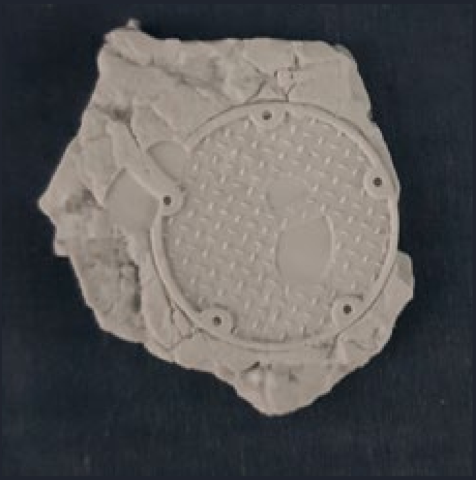
Ok, so — the final piece in the box is the base which is the last part to show this is indeed a post-apoc/dystopian character. The base is designed to look like a man hole cover and is also diamond plate. The details are really nice for a scenic base and again it is cast in very high quality.

To summarise, I think Bold has a very nice product. The cost I find is on the high side but with production costs, packaging costs and design costs the price I find is quite justifiable for a limited release.

There are only 300 copies of Joshua up for grabs via Kickstarter. You can check out all the details by heading to the Bold Miniatures Facebook page or going direct to their web site which is listed on the Facebook page.







BOMBSHELL™

MINIATURES

Babes™

Serious girls for serious gamers! The new set of miniatures funded from the Babes 2 Kickstarter project is available starting in June!

SIDEKICKS™

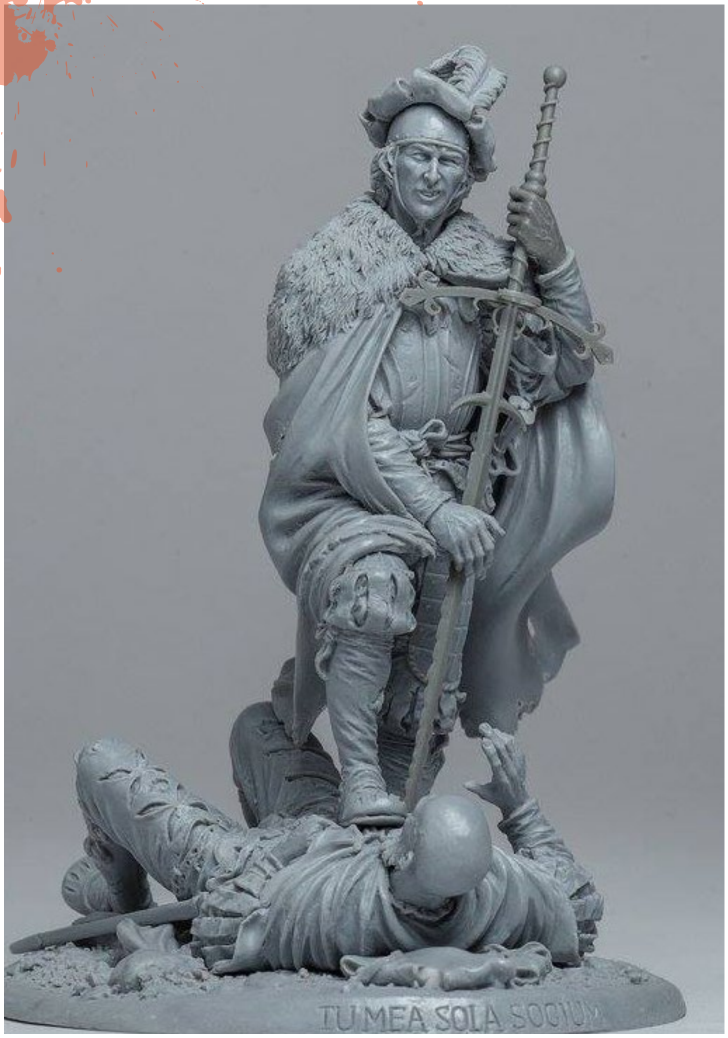
Critters and companions for your characters!

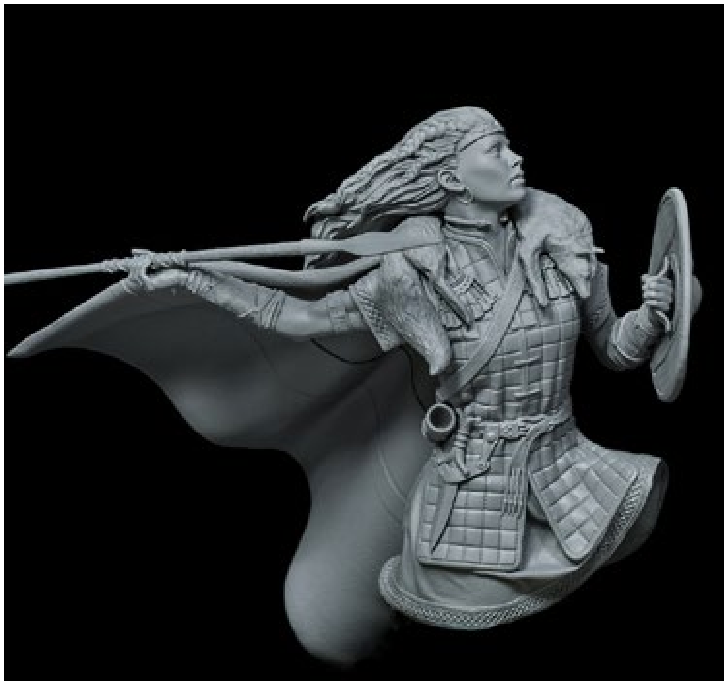
COUNTERBLAST Adventure Battle Game

Pulp Sci-fi, Dieselpunk, and Weird War II adventures in the Outer Reaches!

Available at www.bombshellminis.com or in the UK/EU at www.westwindproductions.co.uk

EXPOSÉ





Boudica

Scale:	1:12th
Company:	RPModels

https://www.rpmodels.pt

Viriatus

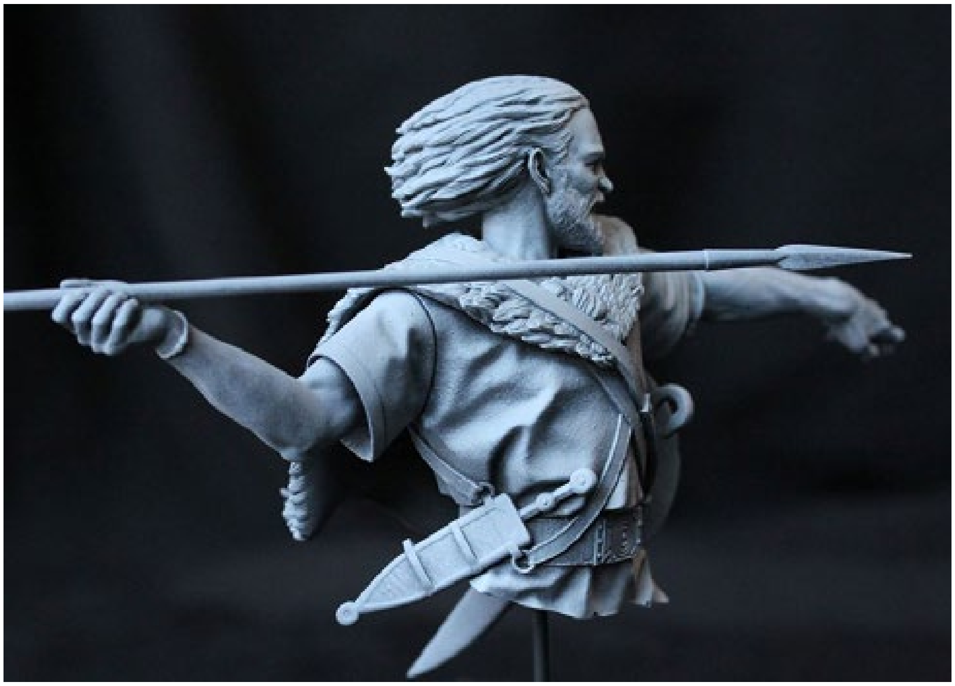
Scale:	1:10th
Company:	RPModels

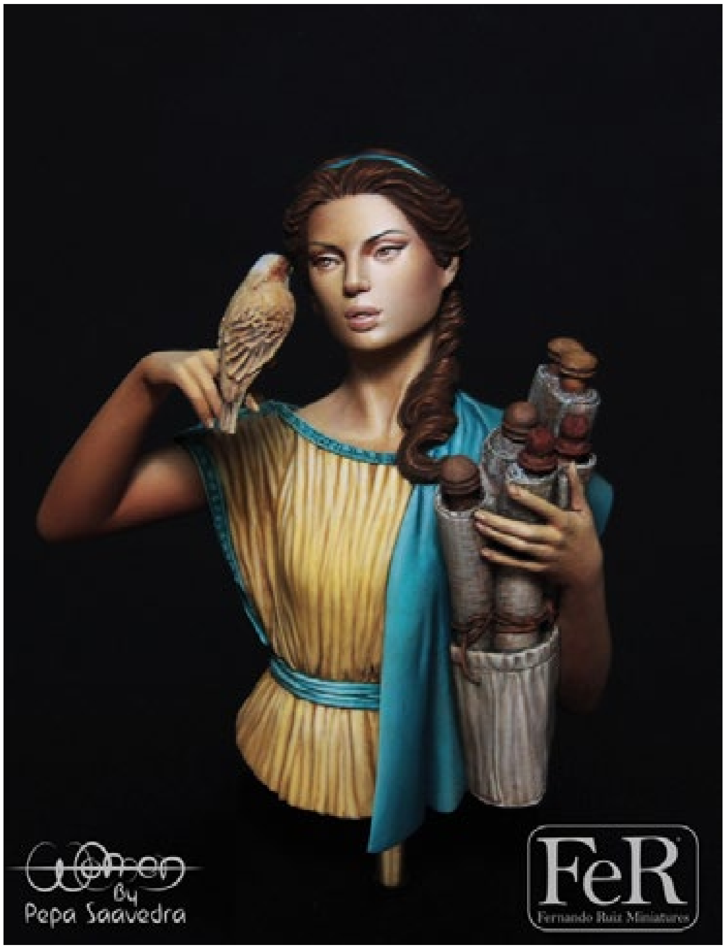
https://www.rpmodels.pt

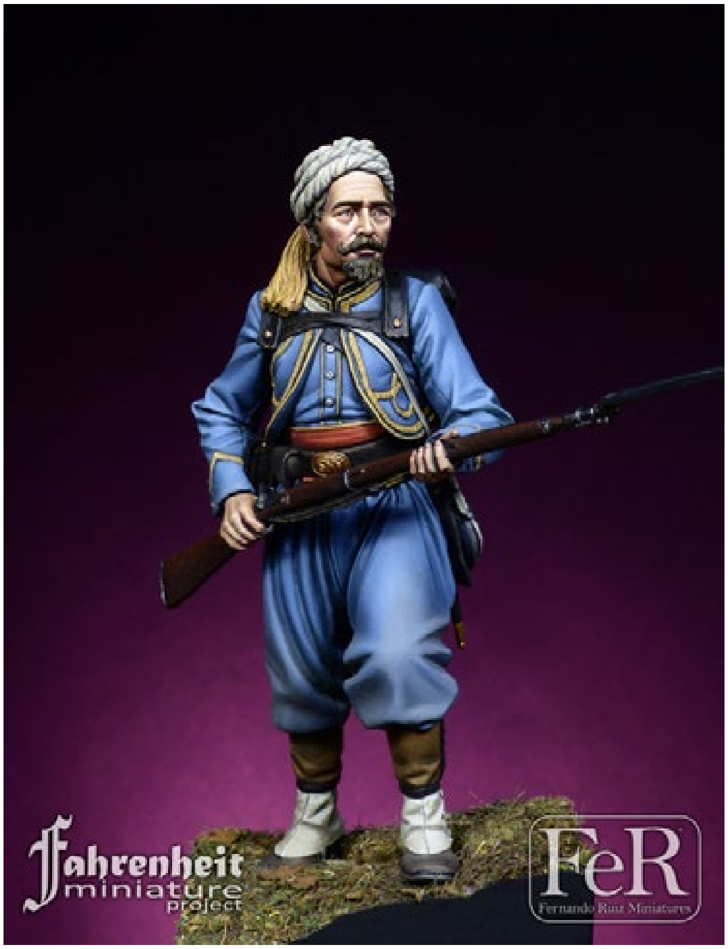
The Partners

Scale:	1:24th
Company:	Castle Miniatures

www.castleminiatures.com




Women
By
Pepa Saavedra
FeR
Fernando Ruiz Miniatures


Fahrenheit
miniature
project
FeR
Fernando Ruiz Miniatures

Hipatia

Scale: 1:10th

Company: FeR Miniatures

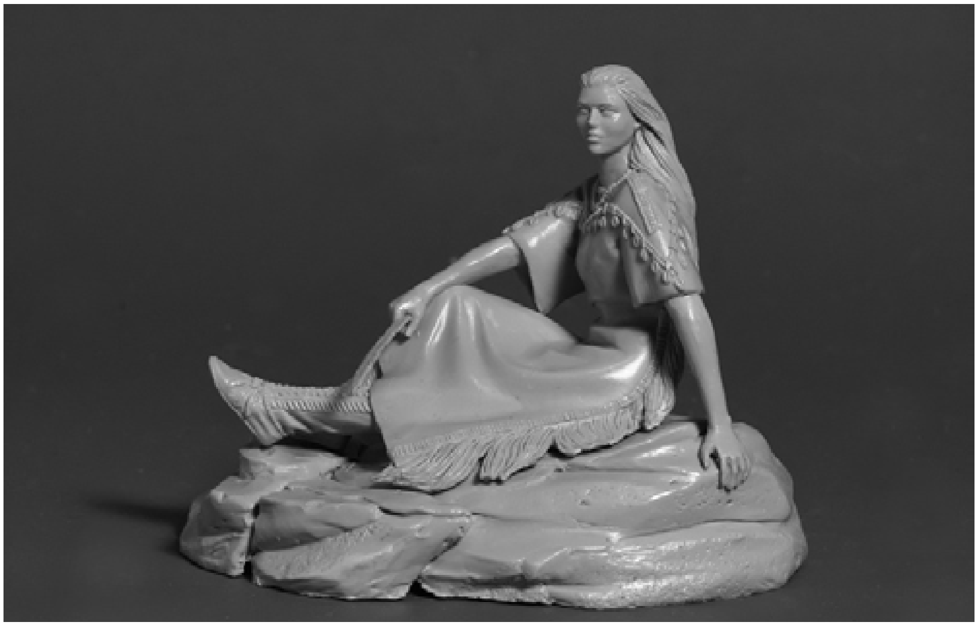
https://ferminiatures.com

146th N.Y. Volunteer Infantry Regiment, Garrard's Tigers, 1864

Scale: 1:24th

Company: FeR Miniatures

https://ferminiatures.com

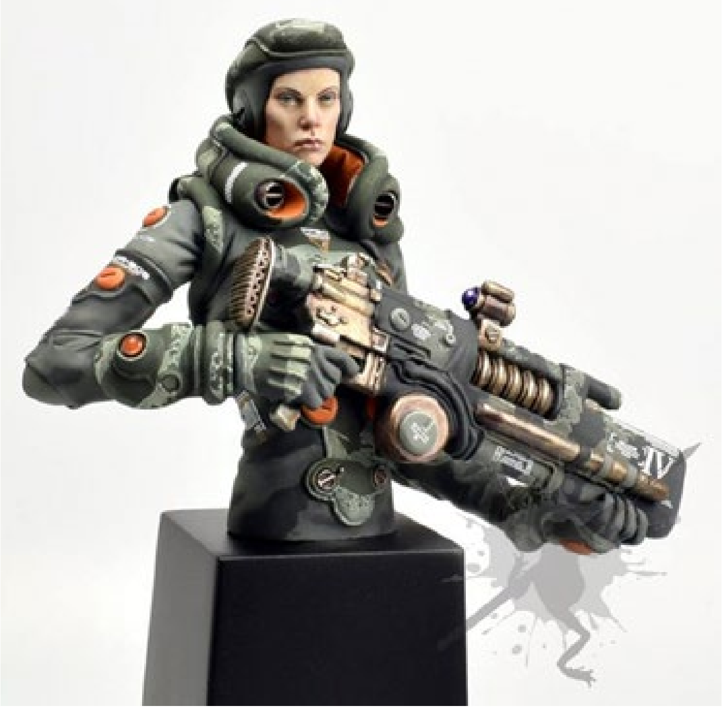


Indian Summer

Scale: 1:24th

Company: Altores Studio

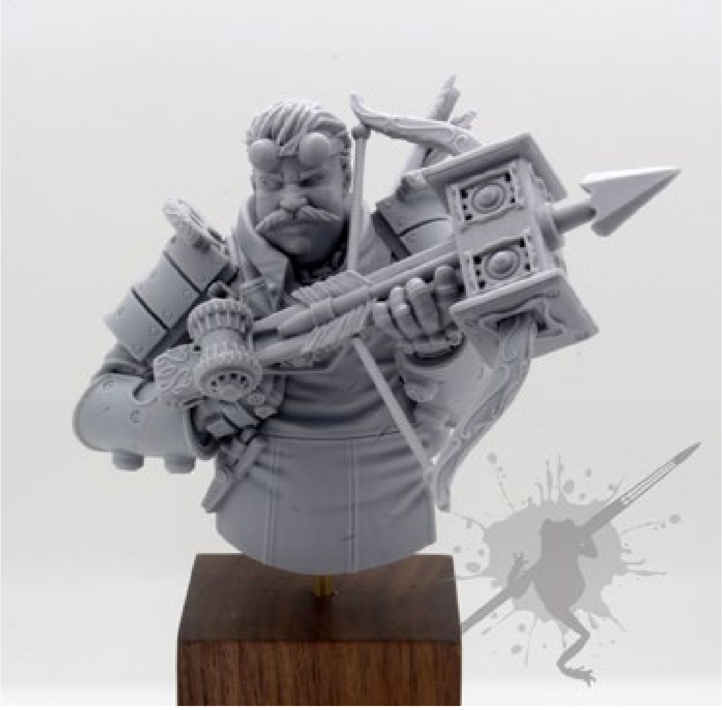
altores.com



0.4

Scale:	1:10th
Company:	BrokenToad

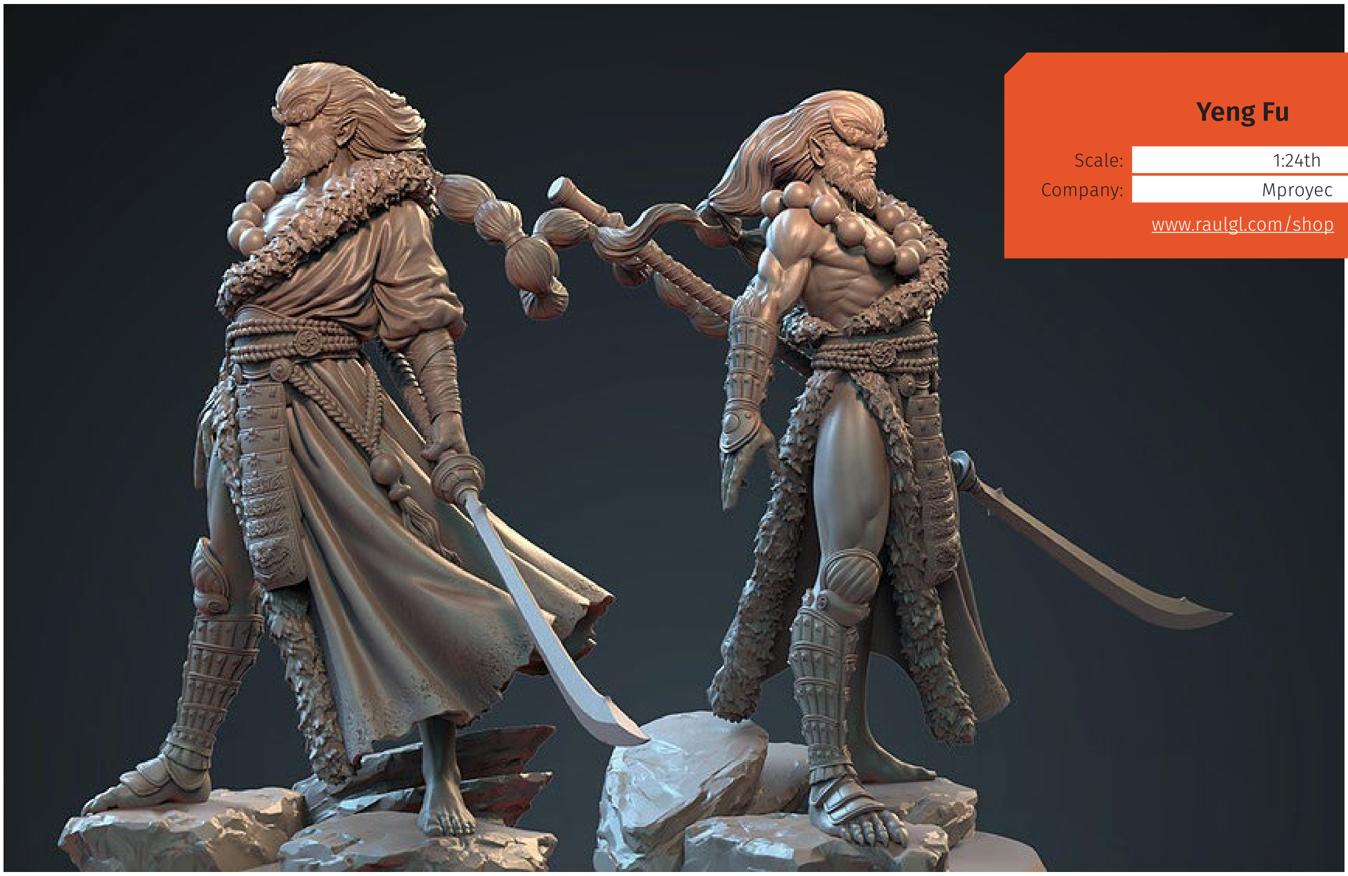
www.brokentoadstore.co.uk



Ballista

Scale:	1:10th
Company:	BrokenToad

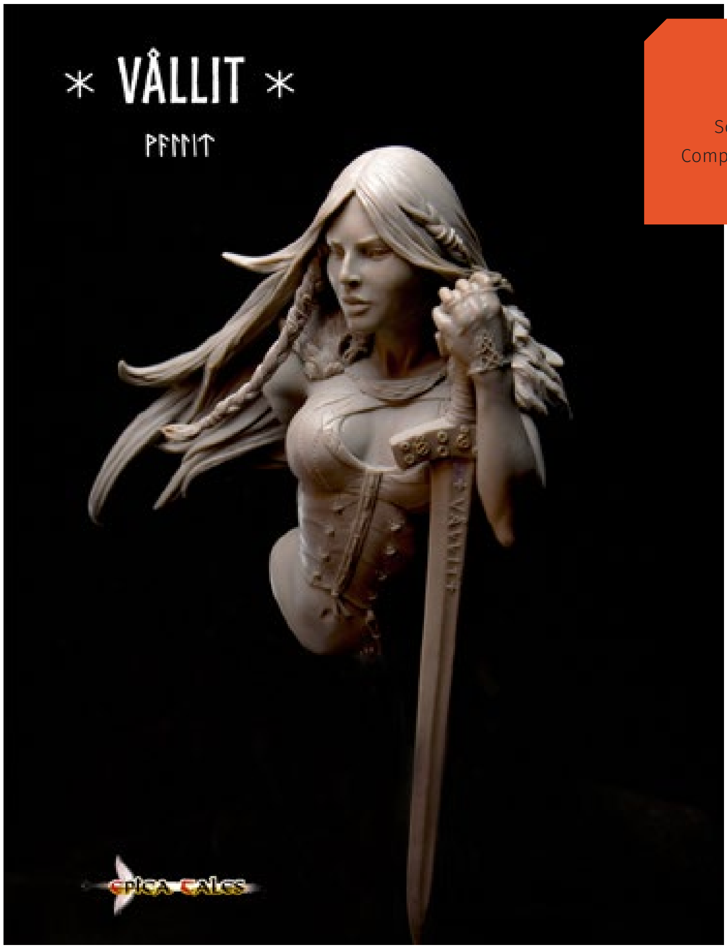
www.brokentoadstore.co.uk



Yeng Fu

Scale:	1:24th
Company:	Mproyec

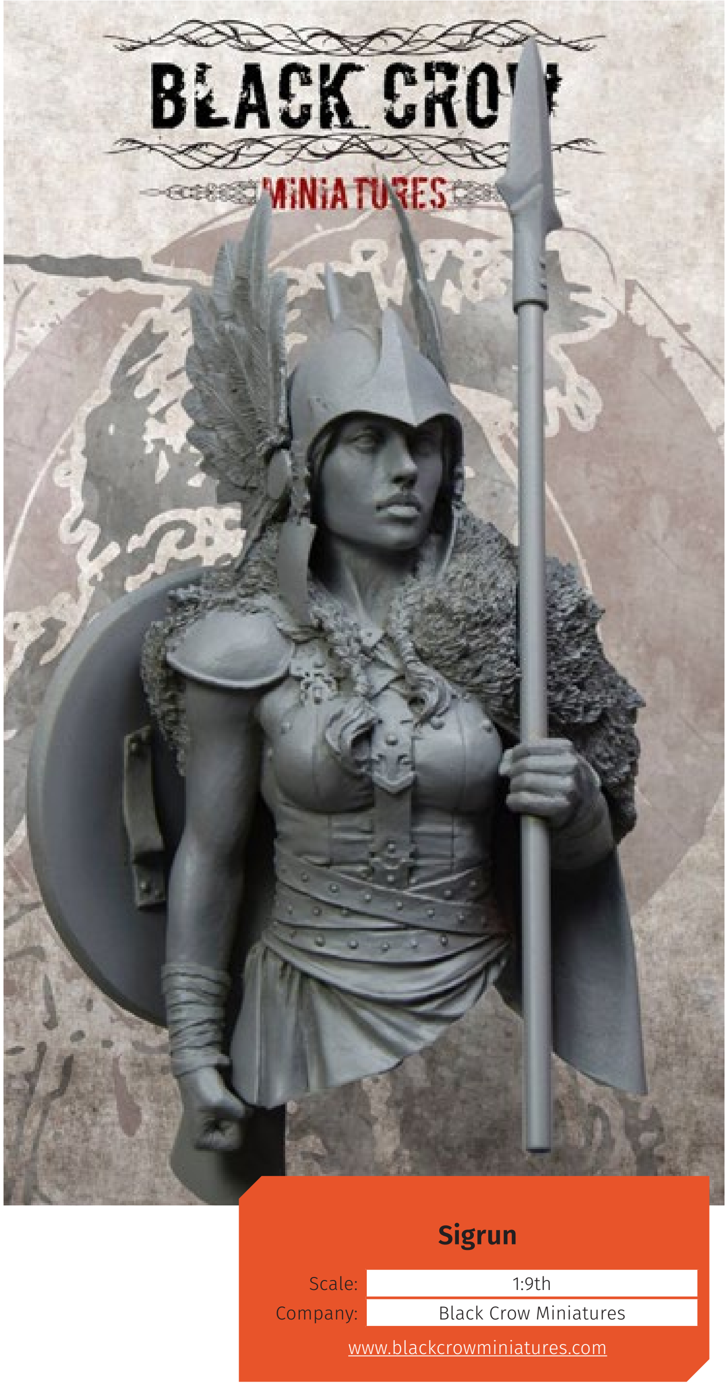
www.raulgl.com/shop


* VÅLLIT *
ᚡᚨᛚᛚᛁᛏ
VÅLLIT
Epica Tales

Vållit

Scale: 1:10th
Company: Joaquin Palacios Studio

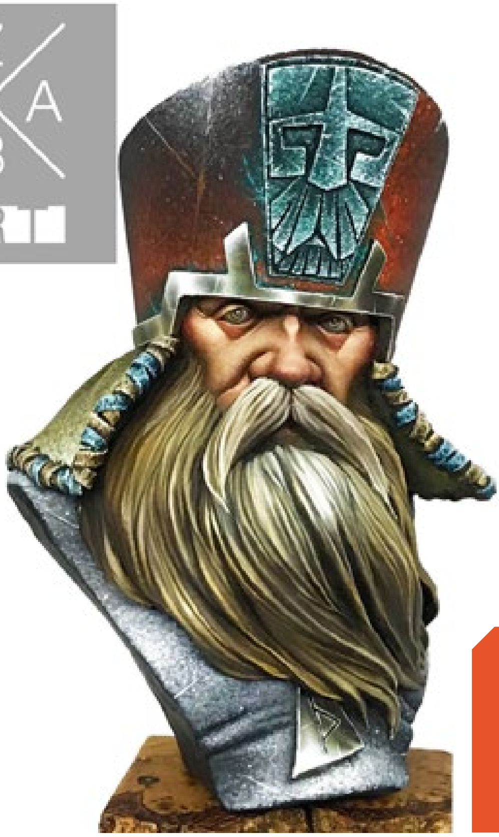
www.joapalastudio.com


BLACK CROW
MINIATURES

Sigrun

Scale: 1:9th
Company: Black Crow Miniatures

www.blackcrowminiatures.com



DORRIN THE PRIEST

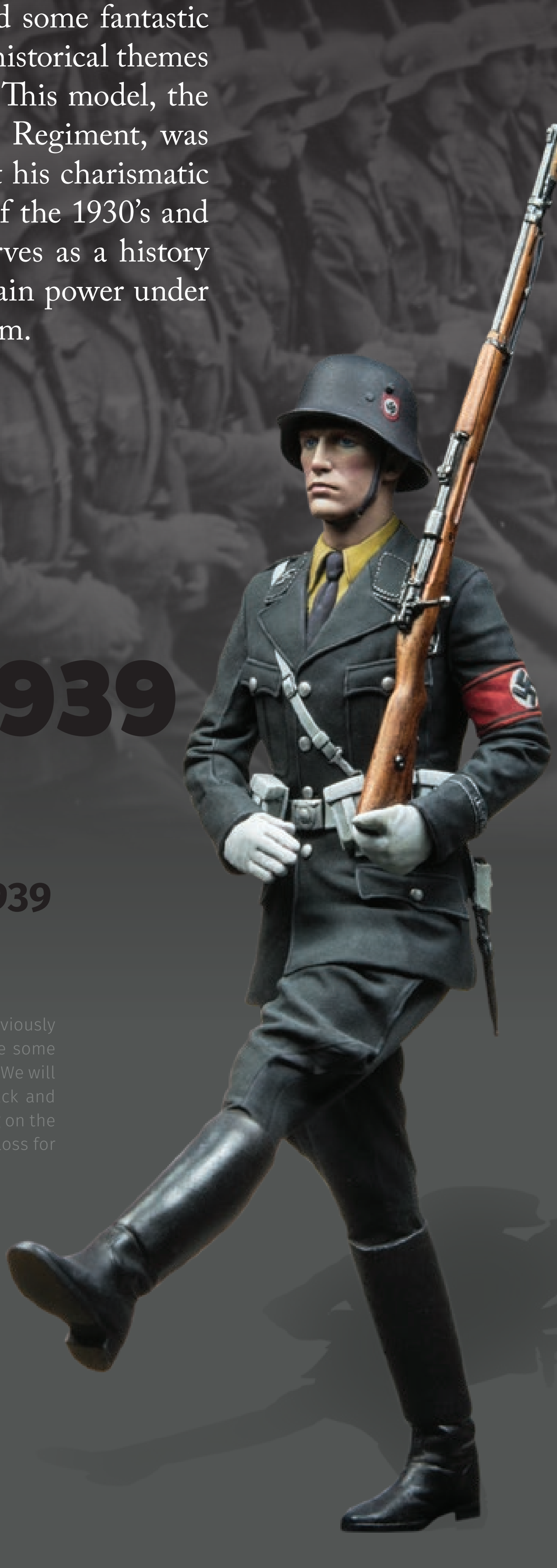
Scale: 1:10th
Company: Zaba Art

https://www.zabaart.com

Andrea Models have, for many years, produced some fantastic models and their pursuit of thought-provoking historical themes has made them a world leader in such models. This model, the goose-stepping member of Hitler's Bodyguard Regiment, was made to show the dedication and devotion that his charismatic leadership garnered from the German people of the 1930's and 40's. For me, I find it interesting as it also serves as a history lesson of how leaders like Hitler managed to gain power under the very noses of people who he would later harm.

Bodyguard Regiment of Adolf Hitler 1939

SOLDAT IM STECHSCHRITT LAH, 1939



We are approaching a figure in which the colour black is obviously going to play a main role. This is going to make us take some steps to break the monotony imposed by the uniformity. We will use different mixtures to obtain different tones of black and replicate the textures and aspects of the different materials by working on the finish: matt finishing for the cloth, satin for the helmet and wood and gloss for the leather and metals.

ANDREA
Miniatures

In the early days of the NSDAP, it was taken under consideration that, to ensure Hitler's personal protection, a bodyguard unit composed of trustworthy, loyal men would be a wise development. By 1933, this unit was under the command of Josef Dietrich who had selected 117 men for the SS-Stabswache Berlin. To give an idea of the calibre of these 117 men who formed the basis of this elite unit, three would become divisional commanders, at least eight would become regimental commanders, fifteen became battalion commanders and over thirty would become company commanders, all within the Waffen SS.

On the 10th Anniversary of the Beer Hall Putsch, all members of the unit pledged allegiance to Hitler and the unit was retitled Leibstandarte Adolf Hitler. LAH recruits were required to possess exceptional physical condition in full accordance with the bizarre racial beliefs of Reichsfuhrer SS Heinrich Himmler. The goose-step takes a great deal of practice and skill to be able to realise an absolute mechanized discipline and superiority. It is often associated with the SS, although other Reichswehr and Wehrmacht forces practiced it during the Third Reich. In fact, other armies throughout history have practiced goose-stepping, or variations of it, including the Imperial Russian Army and the Italians during Benito Mussolini's dictatorship who introduced it in 1938, calling it the 'Passo Romano' ('Roman step').

Judging by contemporary photos and films, the L.A.H. really excelled in this most difficult march step with an aesthetic display of martial precision difficult to match.

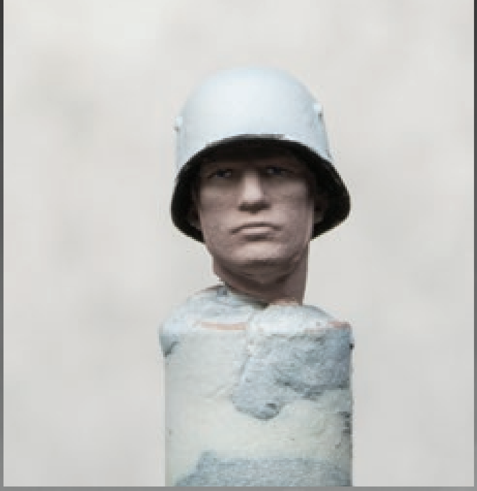
MEMBERS OF LEIBSTANDARTE SS ADOLF HITLER MARCH AT HITLER'S 50TH BIRTHDAY CELEBRATIONS.

FACE

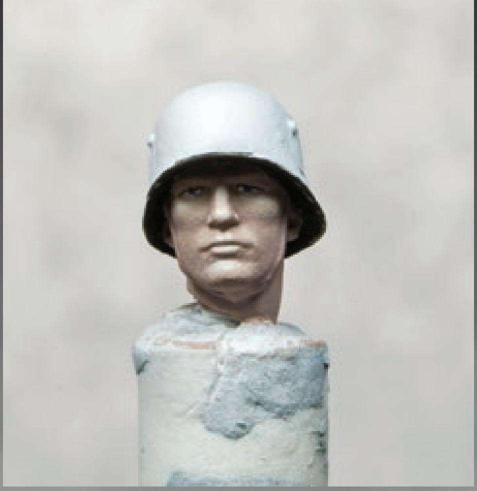
I have decided to give a cold and pale tone to the face, so it can stand out among the color black. I start by painting the eyes. For the small scales is enough to draw the upper lashes with a very dark brown and paint a dot of colour (blue in this case) to create the iris.

I apply the base color in an even way with different layers. I get the highlights by making the base color gradually lighter and painting the zones which are more exposed to the light. Next, I paint the shadows, and to finish I add rosy tones to the cheeks and greenish gray to the chin. I apply highlights and shadows with the paint very diluted (70% water) to obtain soft transitions. Tones in the cheeks and chin have even more water (90%) as we simply want to give a transparent touch of colour.

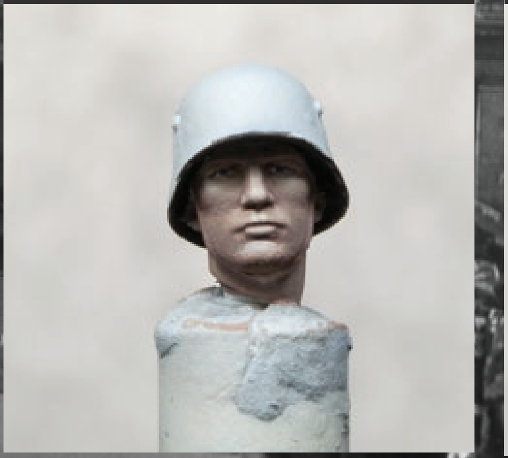
First I Paint the eyes. The base color for the face should be as even as possible (in this case I have applied it in three soft layers).



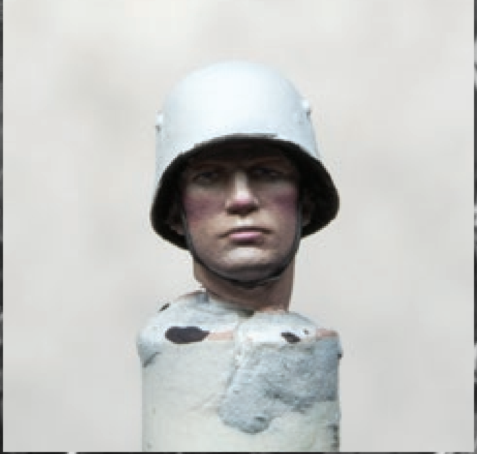
This is how the face looks like with three light upgrades. I have used overhead lightning.



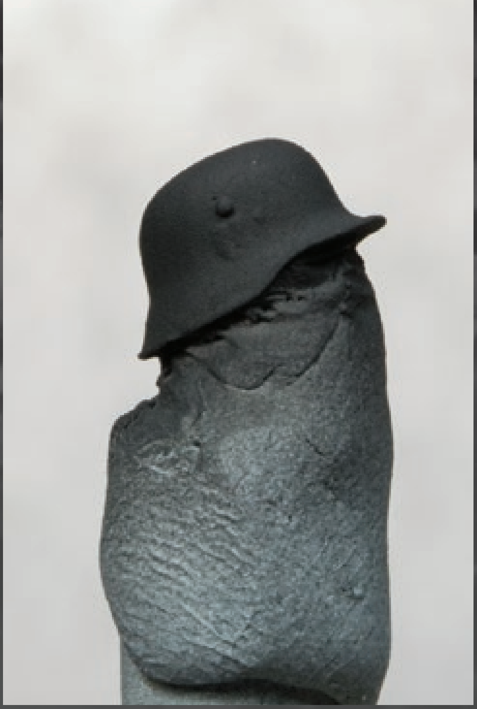
After applying a general shadow I outline the darkest zones in the face: eye basin, under the nose, behind the ears and the line separating the lips.



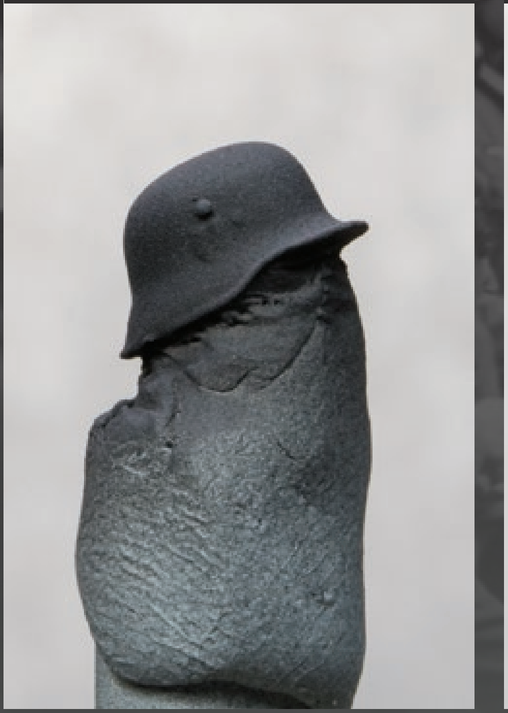
After painting the rosy tones in the cheeks and grey ones in the chin i apply a light layer of satin varnish to finish the face.



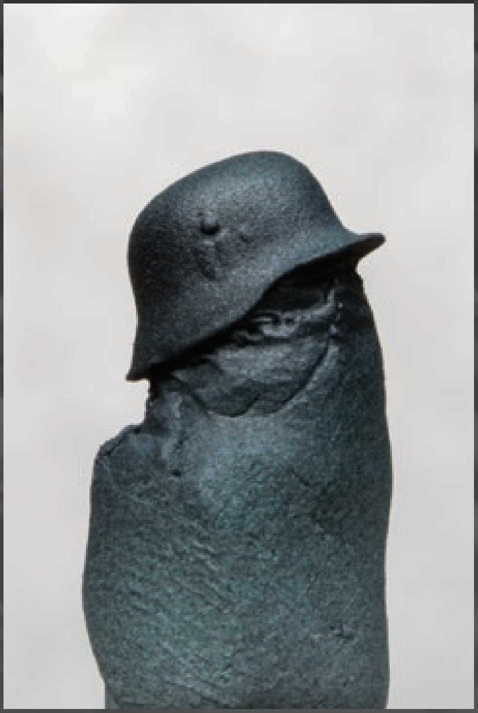
After protecting the face of the figure I apply matte black with the airbrush to the entire helmet.



I paint the highlights with the airbrush from top to bottom. In this phase I want to achieve an evident contrast. I apply a thin layer with the airbrush using acrylic inks. We can see now how the helmet looks different.



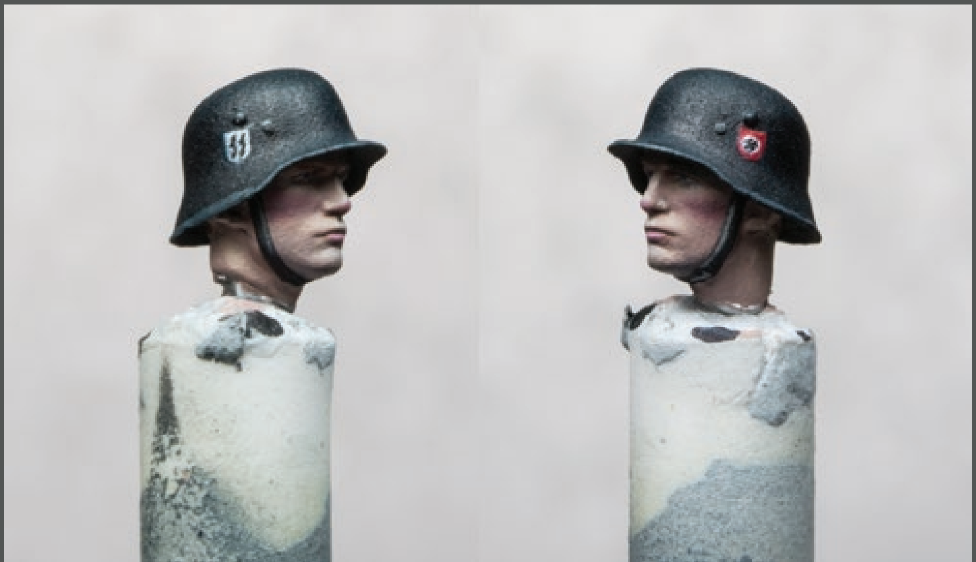
Now the helmet is done. I have painted the insignia with matte acrylic paint and a sable brush number 1 with its tip in perfect shape.

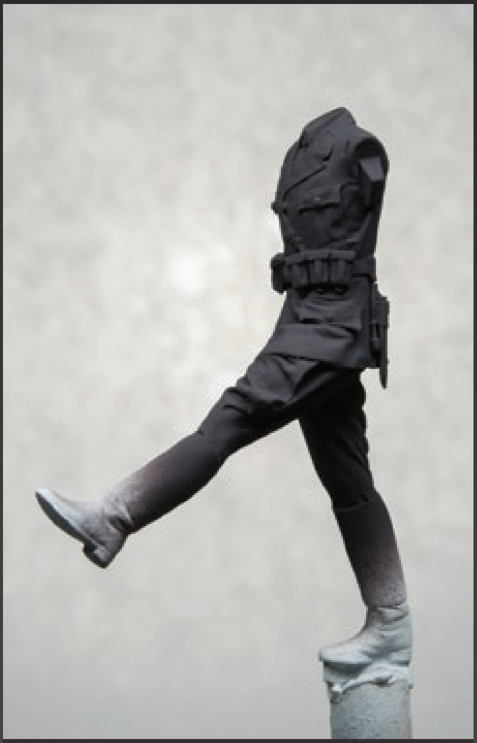


HELMET

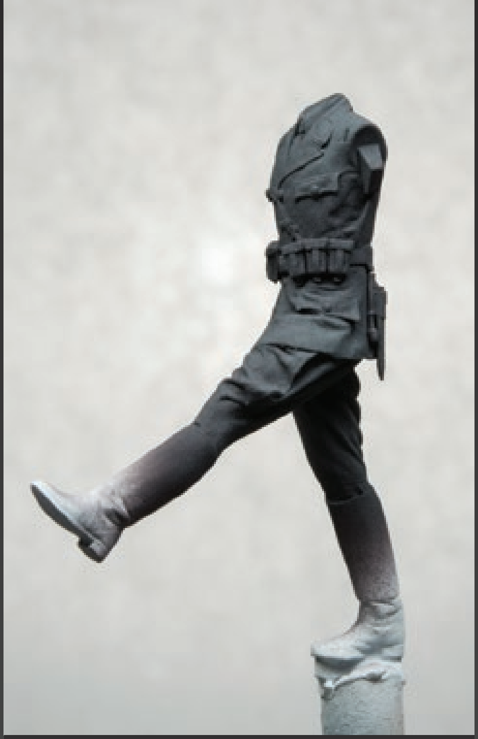
As I am going to use an airbrush to Paint the helmet I start masking the face of the figure with “Blu-Tack”. In the first place I apply matte black to the entire helmet, then I will add the highlight with the airbrush too. I apply this highlight spraying the paint from the top, so the paint will land in the areas That are supposed to be highlighted.

I prepare a mixture of black and blue acrylic inks and I dilute them with airbrush thinner to apply an airbrush layer to the entire helmet (80% thinner approximately). With this layer we will soften the transitions between lights and shadows. With this layer the general tone of the helmet will be colder (thanks to the blue ink) and it will get a satin finish.

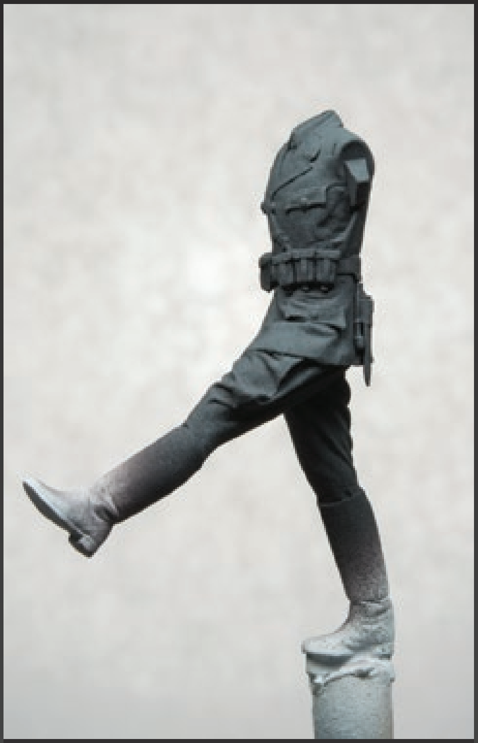




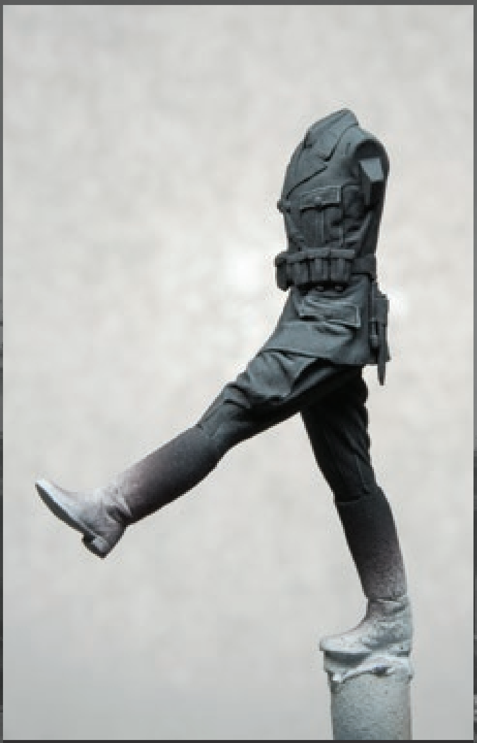
General base colour applied with an airbrush. In this phase we can work with a normal pressure (around 1.8 bar) as we will define the dots later.



We lower the pressure and apply the first light from top to bottom. We will notice how the little dots start to appear.



We apply the second highlight also from top to bottom with lower pressure as well. This highlight shall be more subtle tan the previous one and it will have to land only in the areas with more light of the figure.



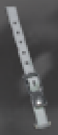
We apply the shadows from top to bottom with an airbrush with low pressure. We outline the seams and the deepest shadows with the same color and a thin brush.

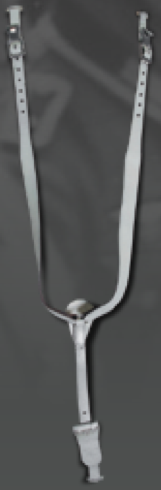
UNIFORM

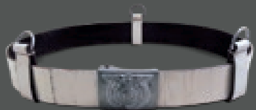
In order to paint the uniform, I have used the airbrush spraying the paint with low pressure to make the paint come out in small dots which imitate very well the look of the cloth. We need to regulate the pressure to make it subtle. If the pressure its very high, we will not notice the effect and if it is very low the airbrush can spit drops of paint that will ruin our work. I usually work with 0.8 bar of pressure, but I recommend testing it in a piece of paper before painting the figure.

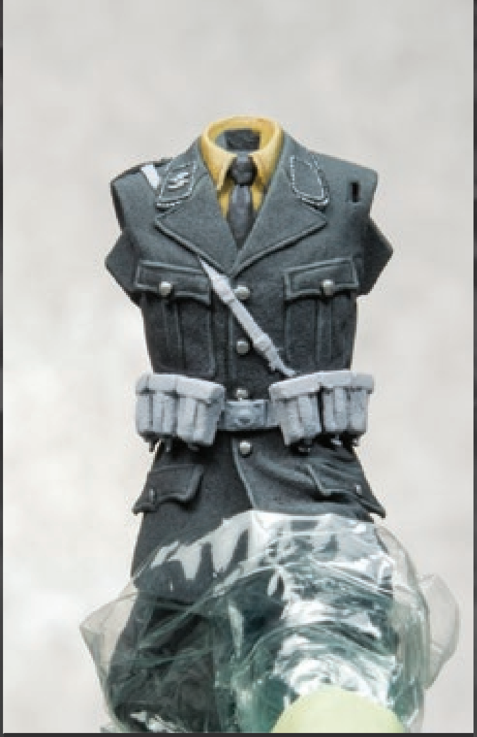
STRAPS AND CARTRIDGE BELTS

The process I have followed to paint the white leather is like the one I used to paint the face. In order to paint the White color we need to start from a light Grey which we will make gradually lighter with white. Only the last highlights should be pure white. The shadows should be applied in a very controlled way (with very diluted paint) as the white color tends to become very dirty. Finally, I apply two layers of glossy varnish to make it look like patent leather.

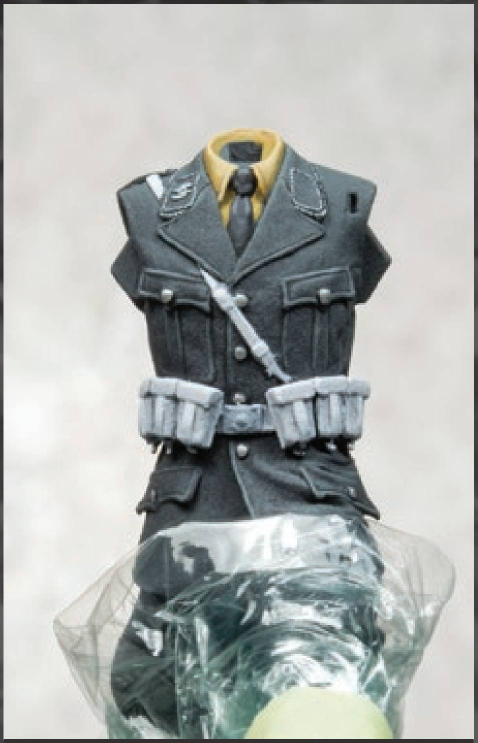




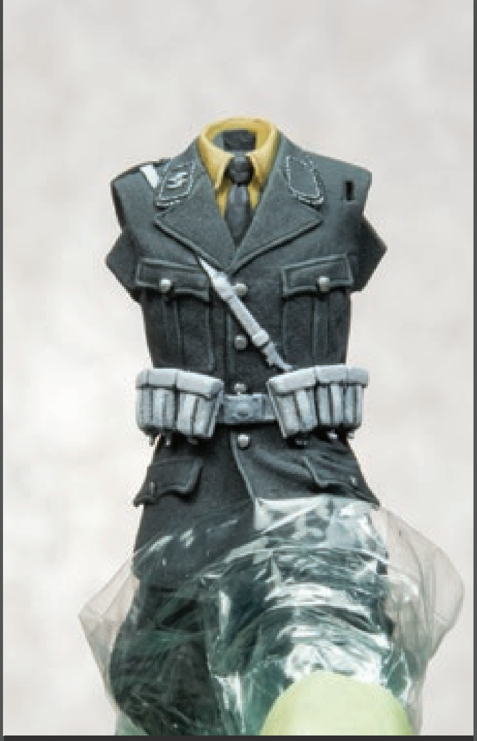




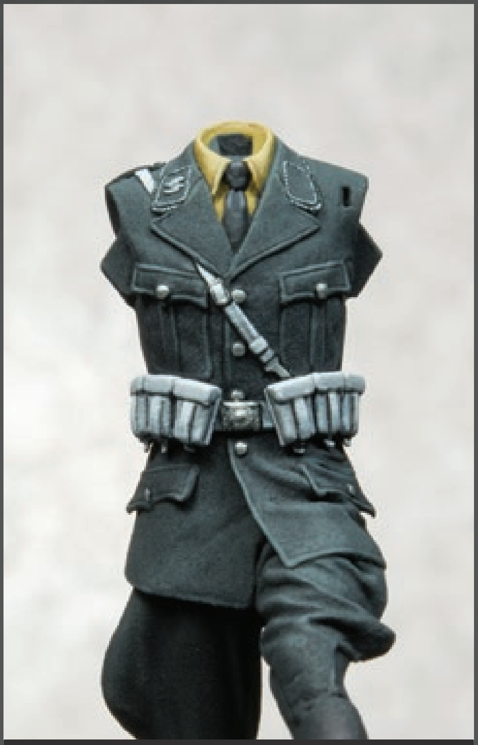
Base color applied in different layers. It is important to dilute the paint conveniently to avoid covering the small details.



This i show the leather looks like with two upgrades of light. Only the last highlight is pure white.



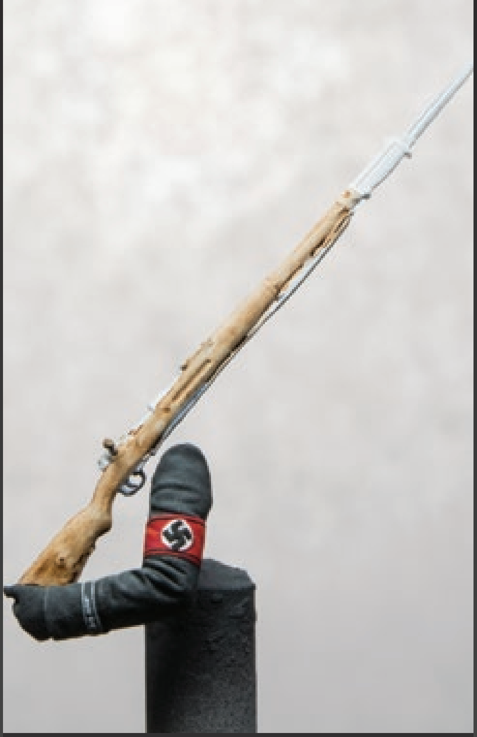
I apply the shadows with very diluted paint (80% water) to create soft transitions. I use a very dark grey for the outline.



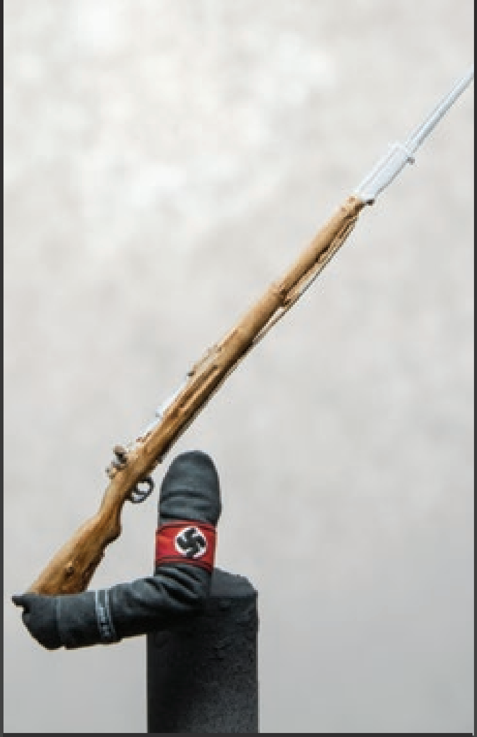
Finished straps and cartridge belts after applying glossy varnish and painting the metallic elements.

WOOD

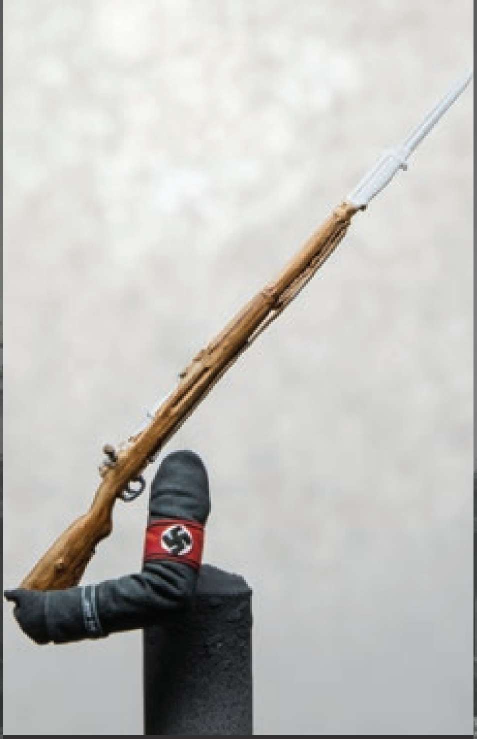
I will replicate the look of the Wood by applying different layers of transparent brown ink on top of a white matte primer. This technique consists on adding more layers of ink in the shadow areas while in the areas of highlight the layers of ink will be more transparent, so the white primer shows up a little. Finally, with a thin brush and almost non-diluted ink, we paint some darker streaks.



With brown ink 50% diluted in water, we apply a base layer to the wood. We will drag the paint from the areas of light to the areas of shadow.



We apply more layers of ink in the areas of shadow using the same dilution. The colour saturation will create the shadows.



I will paint some streaks and deeper shadows using the same ink, this time non-diluted.

Andrea Color

ANDREA COLOUR REFERENCE CHART

FACE
BASE: XNAC-45 + XNAC-29 + XNAC-11
1ª LIGHT: BASE + XNAC-40
2ª LIGHT: 1ª LUZ + ACS-001: Nº 4
3ª LIGHT: ACS-001: Nº 4
1ª SHADOW: BASE + ACS-001: Nº 6
OUTLINE: 1ª SHADOW + ACS-001: Nº 6 + XNAC-11
ROSY TONES: XNAC-31
CHIN TONES: XNAC-11

HELMET
BASE: ACS-002: Nº 6
LIGHT: ACS-002: Nº 1
INK LAYERS: ACS-006: Nº 2 + Nº 6

UNIFORM
BASE: ACS-002: Nº 5
1ª LIGHT: ACS-002: Nº 2
2ª LIGHT: ACS-002: Nº 2 Nº 3
SHADOW: ACS-002: Nº 6

STRAPS AND BELT CARTRIDGES
BASE: XNAC-01 + ACS-002: Nº 1 + Nº 6
1ª LIGHT: BASE + XNAC-01
2ª LIGHT: XNAC-01
SHADOW: BASE + ACS-002: Nº 6
OUTLINE: ACS-002: Nº 5

WOOD
INK: ACS-006: Nº 5

PAINTING

Whatever the project,
whatever the need.
We have the tools for you.

vallejo
MODEL
WASH
for yellow vehicles
76.503
Amarillo Oscuro
Dark Yellow
vallejo
MODEL
WASH
for rust effects
76.506
Óxido
Rust
Cuirass
Flesh

Stockists of

- Vallejo
- Scalecolor
- Mr. Hobby
- Modelmates

www.modeldisplayproducts.co.uk

MDP model display products

BOLD
MINIATURES

The Airbrush Company Ltd

Quality Equipment - Paints - Accessories - Training

SPARMAX®

ARISM VIZ

SPARMAX
ARISM VIZ
New

SILVER BULLET™ Plus

2 in 1

Moisture Trap
with a built-in
Bleed Valve.

Included with
Arism Viz
or available separately.

SMART STOP
Power Saving Function

Pauses compressor when
airbrush is placed into holder,
restarting when taken off again.

iwata

You imagine. Iwata performs.
You create.

10 YEAR WARRANTY on all Iwata Airbrushes

neo for iwata

neo
Gravity-Feed Airbrushing Kit

Kits with all you
need to get started
in airbrushing.

WEATHERING OILS

40 Colours

weathering Oils

WILDER QUICK MASK

For Better Visibility

ADAM WILDER

QUICK MASK CLEAR 01
QUICK MASK RED 02
QUICK MASK GREEN 03
QUICK MASK YELLOW 04
QUICK MASK BLUE 05

COM•ART™ DARKSTAR PIGMENTS LIFECOLOR ACRYLIC HOBBY COLORS Alclad II

www.Airbrushes.com 01903 767800 sales@airbrushes.com

In this series of articles, we're going to be taking a closer look at Patreon. Many of us already subscribe to more than one different Patreon provider; the small monthly fee is hardly noticable and easy to forget, but over time, the amount grows. Are they providing the service we expect? Terry Cowell and Meirion Evans investigate.

THE ULTIMATE GUIDE TO... PATREON

BY TERRY COWELL & MERION EVANS

Oliver Spaeth's (honourguard) Patreon

By Meirion Camille Evans

Let me simply introduce myself as a huge fan of Patreon; it opens doors to high quality tuition that we would simply not have and to me that is worth paying for. It has helped me make good progress. It makes me happy during my hobby time trying out new things that I may never have had the confidence to do without these Patreon tutorials. But I need more, much more.

We've all had wild ideas of extravagant bases and dioramas depicting a story with busy scenes consisting of lots of smaller details that keep you looking over the base and finding new details as you are drawn in deeper. For most of us the ideas never see the light, mostly down to lack of knowledge on how to make it realistic and where to start. This Patreon makes it possible.

Oliver Spaeth, aka honourguard, is probably best known for his projects centred around jaw dropping realistic bases set in woodland scenes for historical and fantasy figures. If you are not familiar with his work, then I recommend looking him up on Facebook and Instagram. His attention to detail results in display bases for single miniatures and dioramas that everyone wishes they could master.

In this review, I hope to shed some light on what Oliver's Patreon has to offer and whether it is for you.

So why did I sign up for Oliver's Patreon? I saw the photo showing his next tutorial of a steampunk building and had to know how he had done it. I was already familiar with his woodland base work and could not resist.

The first impressions are excellent. The picture quality is very good, accompanied by perfectly written English in-depth explanations. He discloses everything he does, taking the guess work away. At last there is a good source of info on how to create the big stunning bases we all wish we could do. He has already covered complex forest bases, a desert base, a stone/rocky base, steampunk building diorama, some smaller tutorials including a very interesting one on making your own grass tufts, and a miniature castle. His next one will be a round castle turret and grave yard already shown in a teaser photo, which also looks to be fantastic.

Oliver promises two PDF's per month usually large in content, and recently a third focused purely on his stunningly realistic painting style has been announced. His PDF's cover everything involved in creating and painting his bases from concept design, construction, and right up to painting. His Patreon is clearly aimed at people wanting to make high quality scenic bases and dioramas, involving not only making bases containing woodland, desert, water in a medieval, historical setting leaning towards fantasy, but also how to create buildings such as medieval castle walls and town houses.

Pledge levels are subject to the taxes of your native country; for me based in the UK I paid an additional $1.20 on the $6 pledge. There are two options of pledge levels, the PDF one or the feedback. At a total of $7.20 for the PDF including taxes, that's the cheapest high level Patreon I've come across and is a superb value. The standard charge at this Patreon content is usually $10 to give you some sort of comparison.

> *His PDF's cover everything involved in creating and painting his bases from concept design, construction right up to painting.*

PDF Tutorial Pledge

$6: Two detailed PDF tutorials per calendar month, access to all previous tutorials and current W.I.P. pictures.

Project Support Pledge

$40: Ask questions about your own current projects and receive feedback 60 minutes per month and email for rest of the month, plus the contents of the $6 pledge.

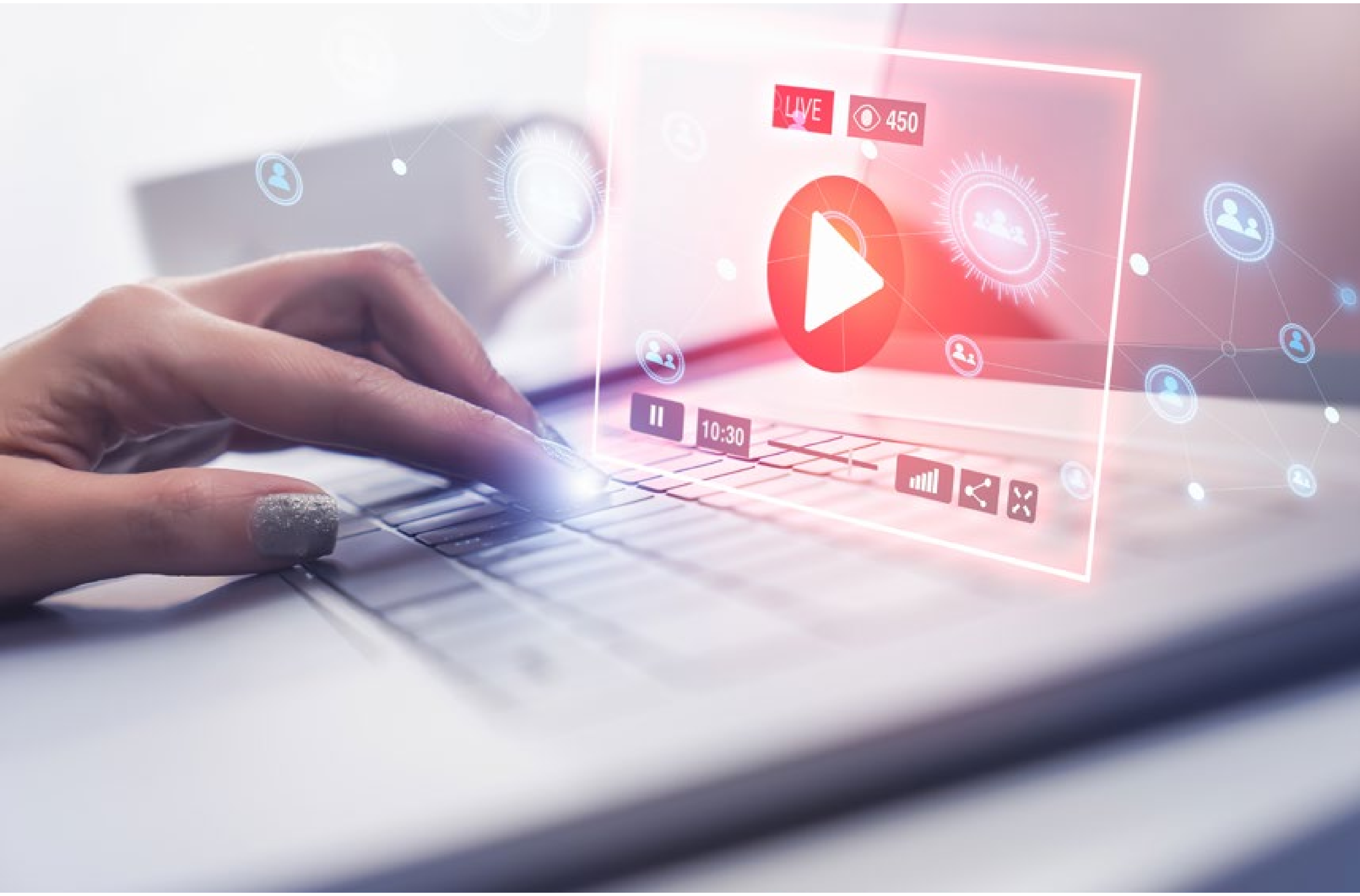
Oliver's Patreon always delivers its promised content and giveaways 100%. While on the subject of giveaways, this is something the Patreon organisation is in the process of stopping as they feel it is against

their terms and conditions. They appear to be working their way through the miniature Patreon accounts stopping this part of Patreon that we all love. Sadly, it may cease to be all together which is a real shame as it is a great opportunity to own a masterpiece. Oliver has announced he has been contacted by Patreon and instructed to stop his giveaways. His is not the only miniature Patreon to be affected by this and many more will likely receive the same instruction.

Although this Patreon is focused on bases, there is still plenty of variety covering different topics, offering fresh tuition and ideas. Within these many things are covered such as working with water and lots of other little nuggets of information. One interesting point is that a range of scales is covered, including 32mm to 75mm; there is even a miniature scale, which I suppose could be classed as epic scale. Recently, Oliver has offered to post painting related topics covering specific subjects such as how he paints NMM, leather etc. He posted a range of choices to his subscribers as a poll for them to decide which topic. This is something he often does with his basing tutorials leaving the final choice of topic to the supporters. He has said he is open to suggestions on new tutorials and base ideas providing it is something he would enjoy, though I'm not sure if this has occurred yet. I feel that he could allow his Patreon supporters more of a decision in which topics are covered.

Oliver uses a range of tools and materials, always listing them and showing a picture of the container and name. The uses of each product are always clearly outlined with its merits and disadvantages, usually listing alternatives. In fact, he often discusses individual techniques, problems encountered and reasons for his decisions within each PDF. His design methods and idea development are discussed. Every step is shown and explained clearly with plenty of photos, leaving no secrets or guess work. A great feature is that even mistakes are covered and how to avoid them or correct them when they happen, from small to huge disasters. The reasons why something is done a certain way is discussed along with alternative methods. Questions are encouraged, and feedback offered for subscribers following along.

Something which is not present that I think would be of great help to subscribers, is a series of tutorials starting with a simple



> *A great feature is that even mistakes are covered and how to avoid them or correct them when they happen, from small to huge disasters.*

base, then one slightly more complex, with each base increasing in complexity encouraging the inexperienced hobbyist to progress through the exercises to eventually achieve a master level piece if the hard work is put in. This aspect is something missing from every Patreon I've seen so far and is a missed opportunity to lay out a solid foundation of tuition, with a set curriculum to progress through containing a more rigid framework of instruction. Of course, this being an artistic hobby such constrictions are not always beneficial, but in this case, I think all would benefit. There could still be the high level and wow factor bases to follow outside of this learning framework.

While each tutorial does have a clear structure, the order in which he releases tutorials is not very clear. He appears to have 3 separate projects running separately, all at various stages, usually one starting construction, one midway and another at the painting and finishing stage. This means that you will have a longer wait to receive all the information required to finish a project if you choose to follow along, and could reach a point where a project is on hold while Oliver covers other projects before returning to complete the one you are most interested in. One very interesting project called Little John was very complex with several tutorials finishing with a completed base, but no painting tutorial released as yet. It would have been nice to have seen the 100% finished article for anyone working on it. A clearer objective for each month is required, even though Oliver does release progress pictures of what he has coming up and his next one already has me chomping at the bit.

No video has been released by Oliver yet. This is something he has stated he wishes to pursue but currently cannot produce a video quality he is satisfied with. However, the photo quality is very good. Each photo is well thought out, making it easy to see what is being taught. Each photo is accompanied by perfectly written English. As I've already mentioned, theses PDF's are not a step by step. They are much more than that, containing a treasure trove of insight into the why and how of what Oliver is doing. At each part the photos compliment the words perfectly. The PDF's are very in depth, often large and in several parts covering all the work carried out. There is no information kept secret from us as the whole process is shown.

Oliver's Patreon library is one of the easiest to access I have come across, containing clear tabs as quick short cuts. He additionally does something I'm a big fan of. Once every month he puts up a post with direct links to every pdf he has published, grouping them under a project heading. This means you can see and access every PDF from one easy to find place.

Video

> *Things I would like to see in Oliver's Patreon would be video tutorials. No video or plans to do video is a shame because it would be very useful to see his bases come to life*

I may be mistaken as I'm not very technologically savvy, but I could not see if it was possible to download and save information. I have asked Oliver on his Patreon page if this is possible. I know many Patreon providers within our hobby have had issues with people signing up to download all the content then leaving before the payment has been made, resulting in the Patreon artist being unpaid for his hard work. This is something I plead with everyone reading this never to do. If you have unknowingly done so, then I ask that you check before you unsubscribe that at least the first payment has been made. It is only fair, and I really want to see these incredible tutorials continue.

Discounts are offered by Oliver to affiliated companies which vary according to each month such as Twisted and Kaha Miniatures which feature in some of the bases in his tutorials.

Each Patreon has a community tab, for supporters to ask questions and show the results of their work. Something that stood out to me in this section was that Oliver takes the time to respond to every message. His comments are always supportive and encouraging, offering constructive feedback and answering all questions. This is a valuable part of his Patreon, as not all artists respond so readily. I posted a question and was answered within five minutes.

Things I would like to see in Oliver's Patreon would be video tutorials. No video or plans to do video is a shame because it would be very useful to see his bases come to life. He has previously attempted to film but was dissatisfied with the video and has left it for now, possibly to re-attempt in the future. I can understand that it may be difficult to film a construction process, having to remember to keep in camera shot and provide comments when concentrating and making an inevitable mess. A compromise could be shorter video tutorials or live streams showing small aspects of each construction such as how to make a medieval looking stone used for the construction of a building with voice edited over the video. Another option could be a time lapse over the whole project paused for voice over for explanation.

I would also like to see a dedicated Discord server. This is a useful platform for sharing ideas and learning. It would increase the value and create a unique base building community around his Patreon of 155 members, a healthy number which could only benefit from a Discord channel, allowing them to help each other.

My Final Verdict

I'm a big fan of this Patreon and here's why. The PDF's are in extremely well written English, with clear instruction, which is an important factor for me. The picture quality is high and are taken at good angles for the viewer. Monthly posts with a list of easily accessible links to all tutorials and Oliver responds to comments promptly. It is a very affordable Patreon.

Oliver's Patreon makes you enthusiastic about base building and more importantly makes you believe that you can replicate his results. It's made my mind run wild with ideas. I definitely feel Oliver's PDF tutorials will improve the skills of the reader and result in happy hobby time, which is after all why we do this.

Who would I recommend it to? Everyone. Basing is a hugely important aspect of our hobby and there are very few Patreons dedicated to covering it. This one stands out. I would say it's essential for anyone serious about improving their work.

Stop

Rewind

Here is an update on the previous Patreon review from the last issue. The way our format works, after publication we will send the article to the Patreon artist and lurk in the shadows a bit to see if any changes occur. Evidence that they have looked at our assessment and reacted to it in a positive way.

Last issue we had a good look at Ben Komets. I was pleased Ben got in touch and almost immediately he began considering and implementing some changes. I have noticed an increase in the amount of content and even though there are no foundation stage videos, yet he has started running a useful clinic where he will critique someone else's work. I really like the way he does this and for anyone considering competitive painting it may offer some insight into how judges with an art background might consider your scores.

Ben has started making changes but still has some way to go; I will try to return to his Patreon in future.

Mei will be back next issue to let us know if Oliver gets video sorted and I will be back reviewing a new Patreon artist.

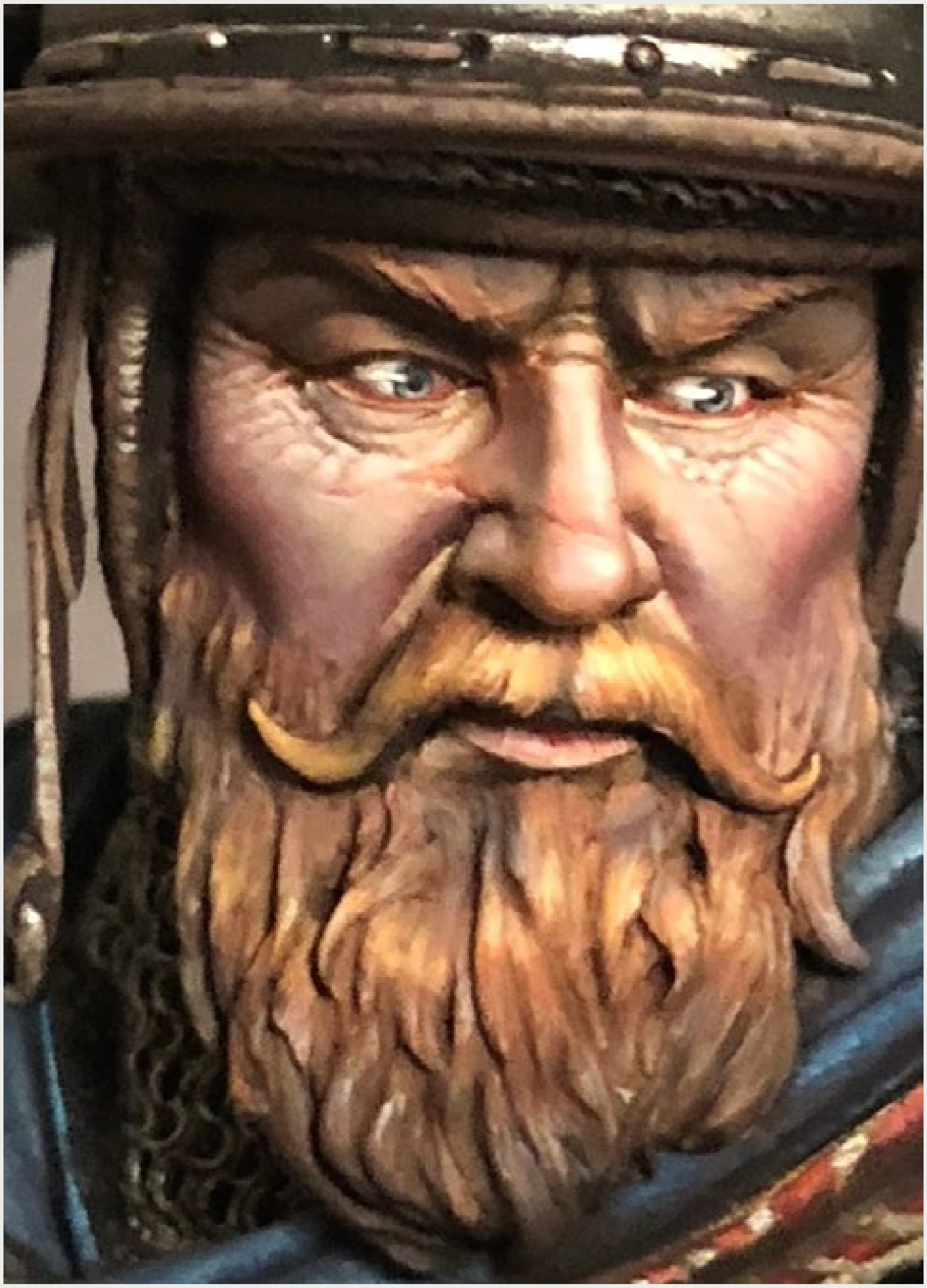
PUTTY & PAINT

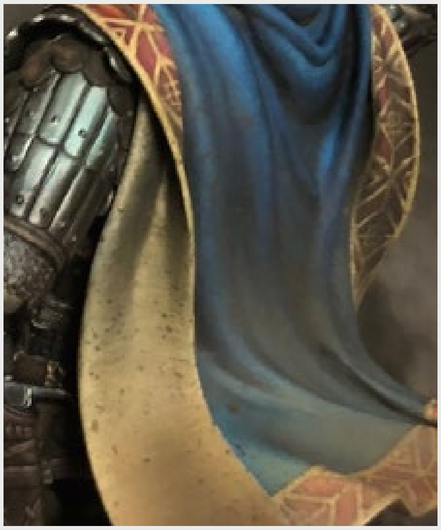
Russian Knight, 14th Century

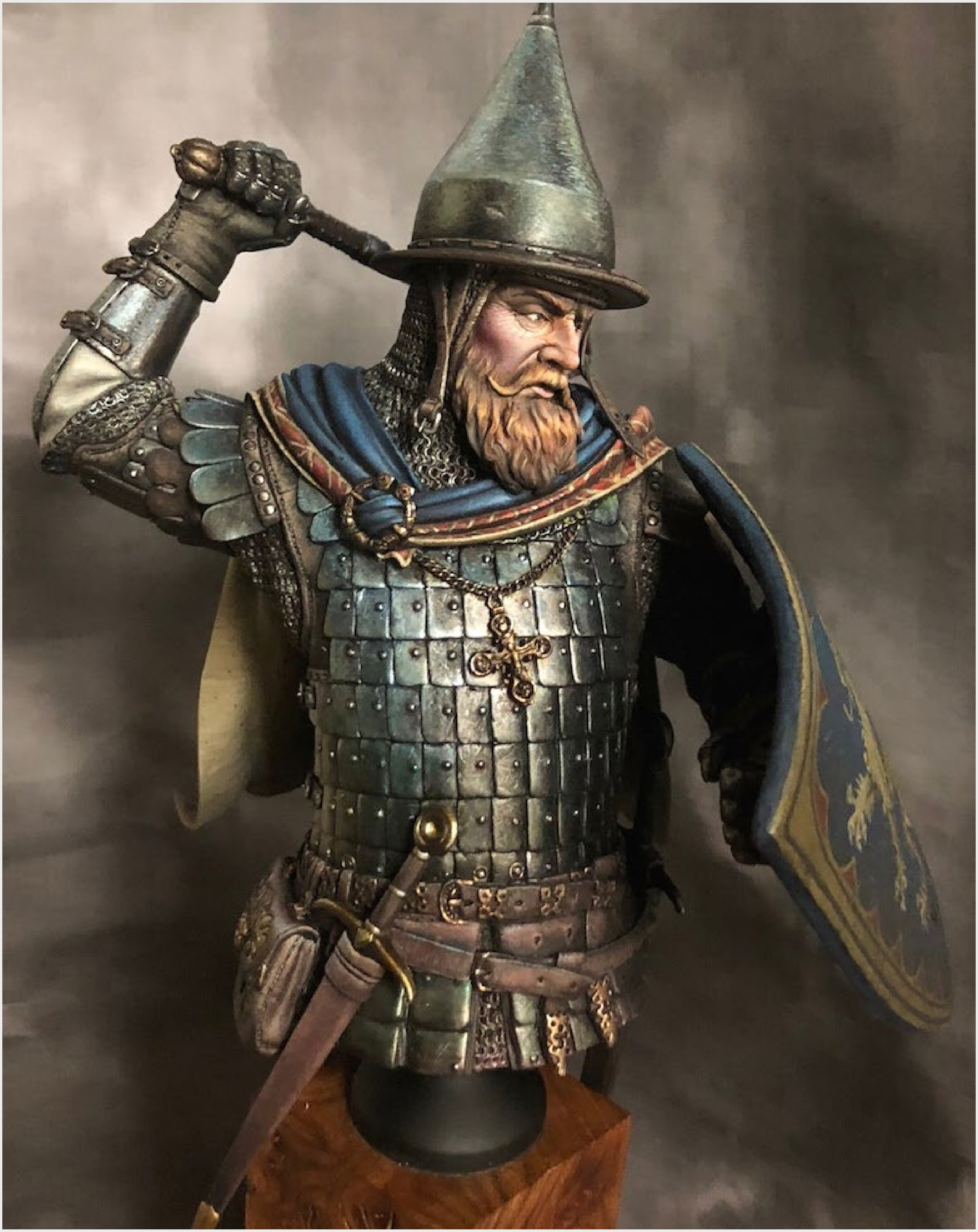
by Magnus Fagerberg

PLUS

My painting of this beautiful 1/9th bust from Himini. I also gave him a slightly fuller beard ☺





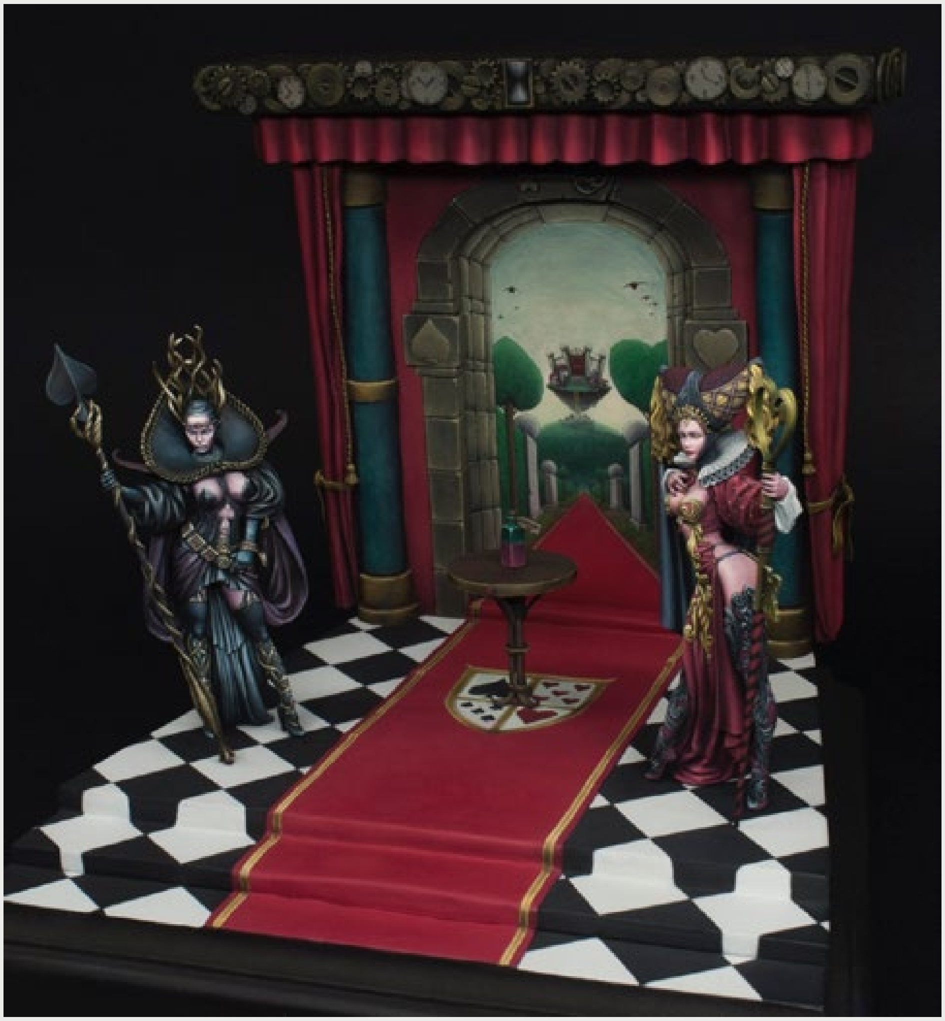


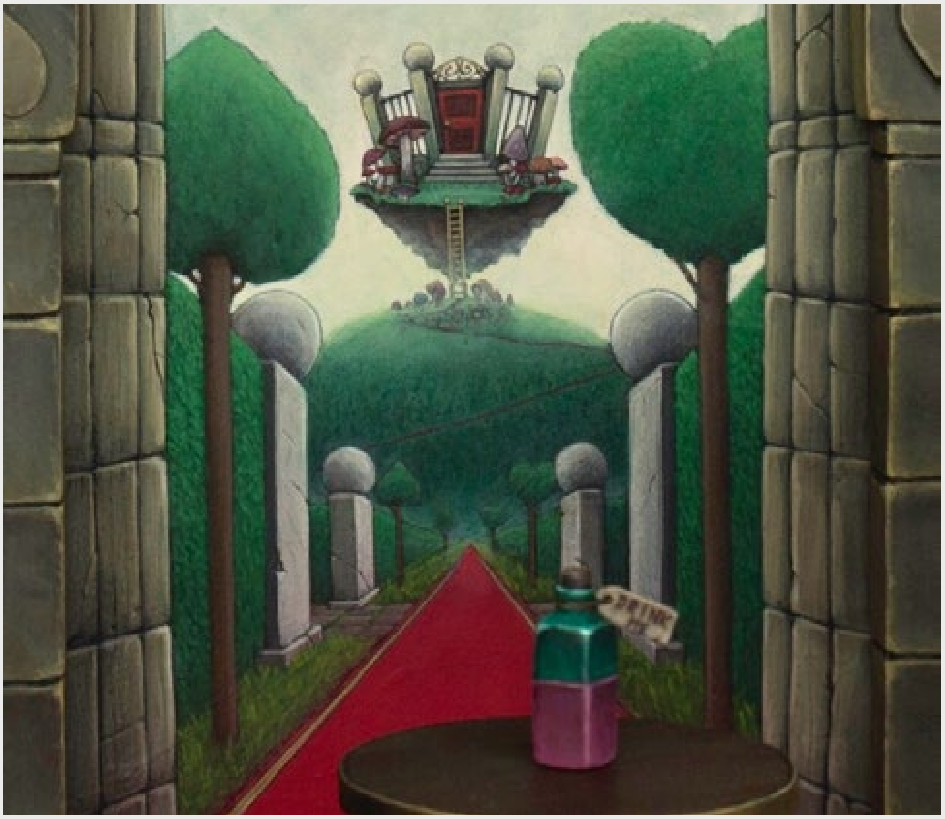
PUTTY & PAINT

Welcome to Wonderland

by Pavel Gurianov

My latest work. When I first saw these beautiful figures from Kimera models, a picture with black and white floor and red curtains immediately appeared in my mind. I thought it might be interesting and decided to make this diorama.

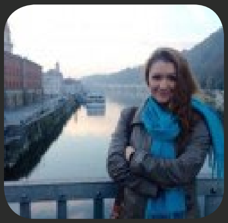




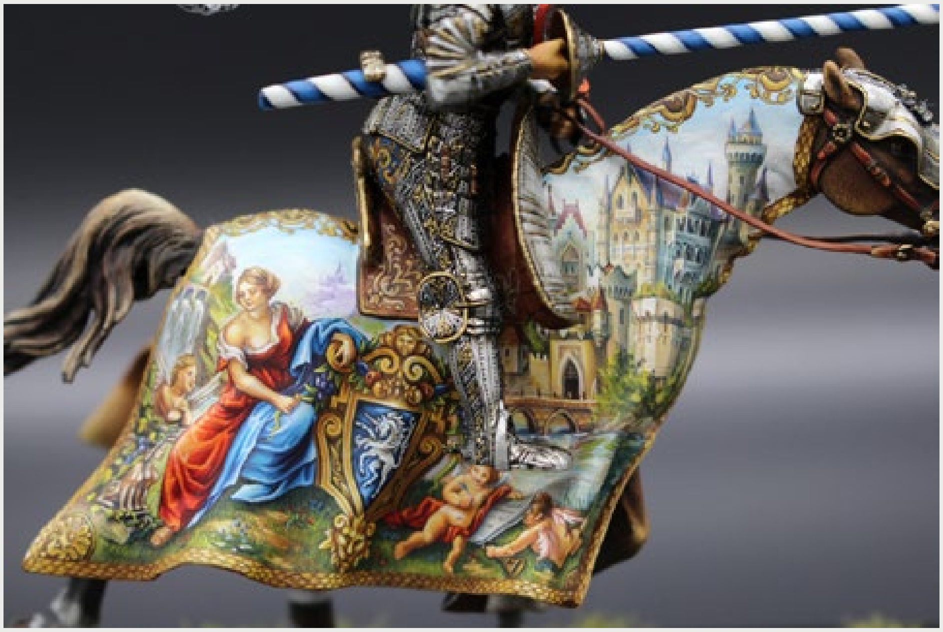
PUTTY & PAINT

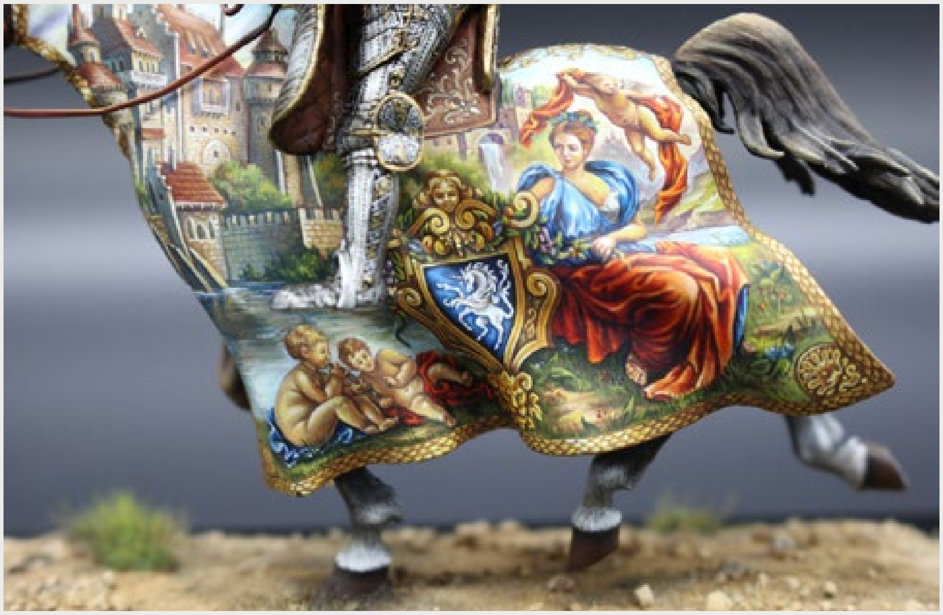
16th century German Tournament Knight

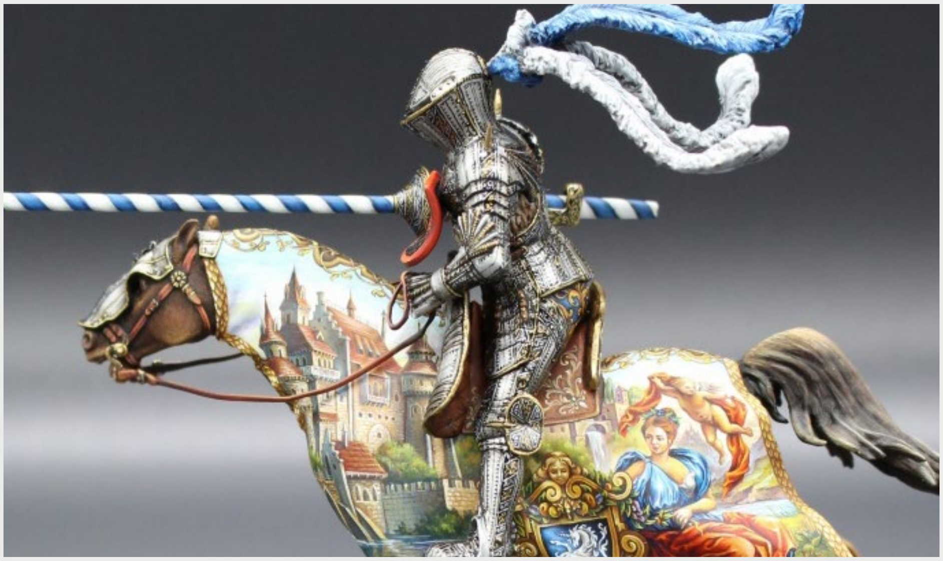
by Olga Kropotova



PLUS







by

MIKE NZ

Creating a Realistic

[WORLD WAR ONE] ANZAC

using Mixed Media

Charles Edward Town

New Zealand Rifle Brigade, 3rd Bn. Flanders, Belgium 1917

Conversion from Australian Lewis Gunner 1\6th scale bust

Painting a large-scale figure offers both a challenge and opportunity for your painting skills. It is challenging to paint convincingly in this scale, as the size is unforgiving with every brush stroke and obvious mistake, not to mention the large sections to paint; some bigger than an entire 1/32 sized subject. However, it also gives you an opportunity to push your skills into a range of textures and effects, if you approach the figure as a series of individual projects e.g. helmet, face, webbing, weapons etc.

Sculpted by Scott Edwards and team
Painted & photographed by Mike "The Kiwi" Butler
Other image credits, Frank Hurley.

ANZACs on the Western Front

Soon after the successful evacuation from the Turkish peninsula in December 1915, the ANZAC forces were split in two. Most of the mounted units were sent into the more cavalry friendly, open desert terrain of Palestine. Their aim was to prevent enemy forces taking control of this strategically important region, especially the Suez Canal.

All the remaining units including infantry, artillery and support troops were dispatched to Europe to bolster the British war effort, now flagging under the increasing losses from the destructive effects of modern warfare there.

Upon arrival in France in early 1916, a reformatted ANZAC division was created. Into this many new troops arrived, reinforcements from home inspired by tales of Gallipoli eager to "do their bit" in the war against Germany and their Central Power Allies. These included the recently established units of the "New Zealand Rifle Brigade" (NZRB) – The Earl of Liverpool's Own, comprising four battalions. By 1917, these men had been blooded into the perils of life on the Western Front. Worse was to come for them, though, with their involvement in major offensives first at Messines in June, then late July through to October in the Third Battle of Ypres.

Charlie – An Individual to Represent the Rest...

These campaigns of 1917 have special significance to me as four of my great uncles were with the NZ troops at this time. One was wounded by shrapnel and sent home; another was repeatedly injured, returning to front after recovering from each event; one was sent home to die after contracting pneumonia in the trenches and the final one was killed by artillery fire on the first day of Ypres 31 July 1917. Many more New Zealanders were to become casualties, with their worse day being at Passchendaele on 12 October 1917. Therefore, it was these men I wanted to remember with my model, an individual representative for them all and their sacrifice so far from home. I chose Charlie Town to loosely base my individual study of an ANZAC on the Western Front at this time.

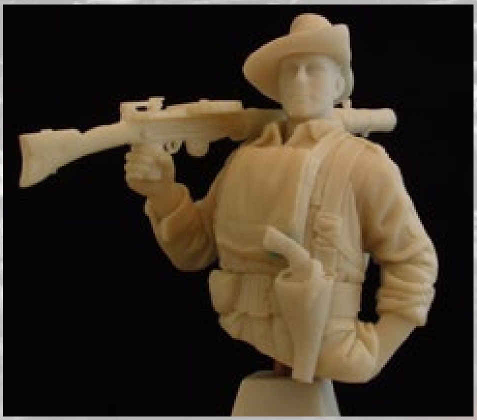
Blue eyed, with fair hair, Charlie was a big man for his time, at six feet tall. He was a broken nosed, barrel chested labourer from Auckland, New Zealand. Joining A Company of the 3rd Battalion, Rifle Brigade aged 32 in late 1915, he arrived in France in 1916. During his time there he was wounded and received the Military Medal for his part surviving his tiny homeland's darkest hour.

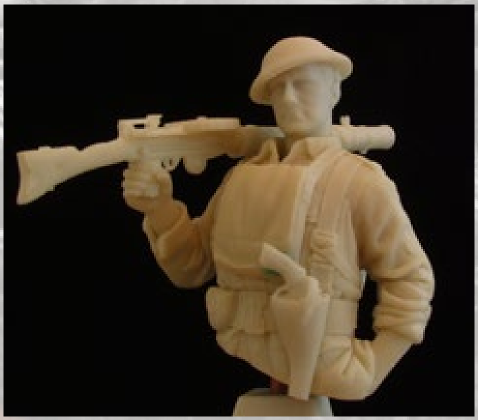
Citation from London Gazette, 28 January 1918: Military Medal. 25/1150 TOWN, Charles Edward.

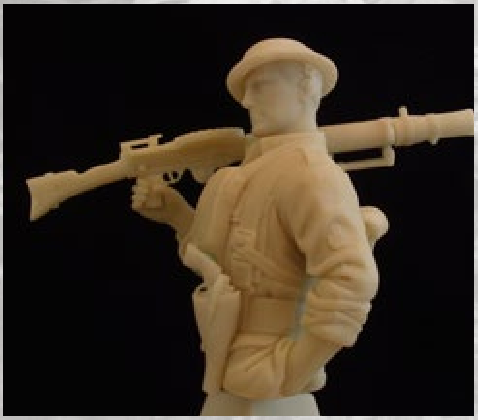
"For conspicuous gallantry and devotion to duty during the attack on the Passchendaele Ridge on the 12th October 1917. He did exceptionally fine work on the flank of his Battalion as No 1 of a Lewis Gun team, when an enemy counter-attack showed signs of developing. He showed great gallantry throughout the day."

Though promoted after this battle to Corporal, he would sadly not live to take his award home to show his widowed mother, being killed in action on the Somme in March 1918. He is commemorated at Grevillers (New Zealand) Memorial, Grevillers British Cemetery, Pas-de-Calais, France AWMM.

There is only one small image of Charlie available, taken before the war in his 'Sunday Best' and appearing in the casualty lists after his death. It does not show the impact of two years in France and Flanders. Therefore, I did not intend my finished bust to be an exact likeness for Charlie pre-war, more a representation for the memory of the couple of thousand young Kiwi men killed on these few days. Instead I wanted it to help show what he and his mates may have looked like during a lull from the mud, grime and action during mid-1917. I'll let you be the judge on how well I have achieved this.







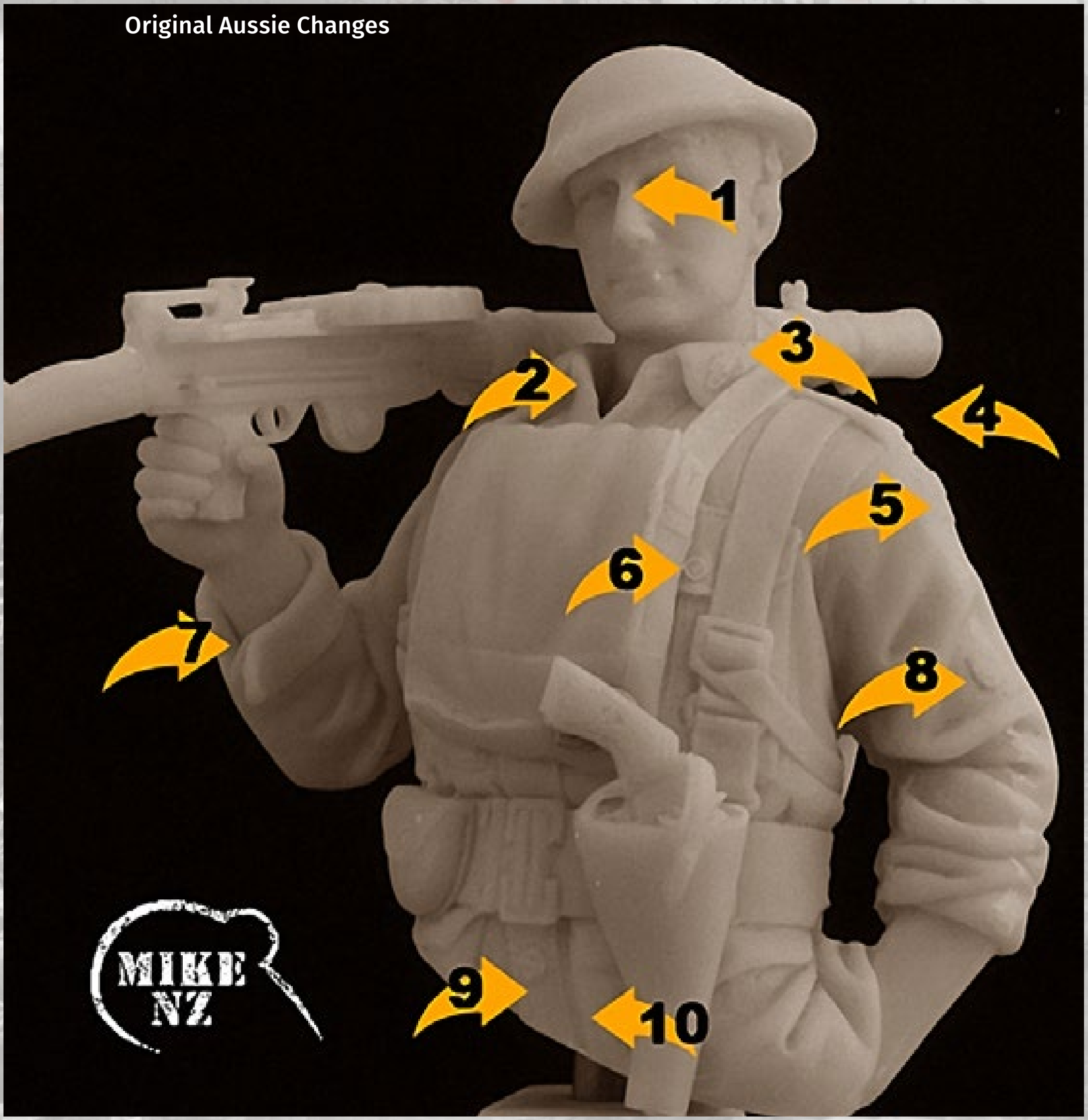
Items Used

- Acrylic Paints & Mediums: Jo Sonja (JS), Vallejo (V), Citadel (C), Matisse (M), Tamiya Flat Base, AK Interactive, Gunze Sanyo
- Oils: Winsor and Newton (W&N), Rembrandt (Rm), Rowney (Ro)
- Lacquers: Gunze Sanyo Mr. Metal
- Enamels: Humbrol
- Pigments: Secret Weapon Miniatures
- Brushes: StyleX, Vallejo, da Vinci, Windor and Newton, Pebeo, Citadel

Conversions – A Matter of Choice

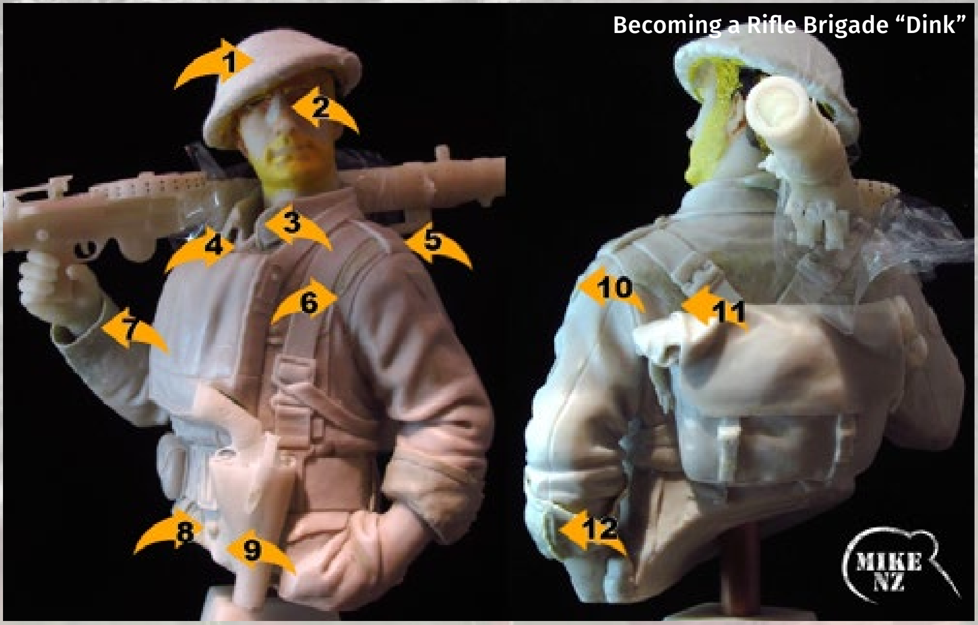
Straight out of the box you get two heads options – Australia's iconic headdress, the soft felt slouch hat ('Hats, Fur Felt' is the official Army term) or a British style steel helmet. I chose the latter as the basis for my conversion into a "Dink" (which comes from "Dinkum", an ANZAC slang term for "a real soldier", given to NZRB and reinforcement troops who were not among those who first signed up).

Although ANZAC uniforms are quite similar, there are still a number of modifications to covert this bust into a "Kiwi" New Zealander. In WW1 the Australian uniform was a local design, whereas the NZ uniform was primarily British standard issue either manufactured in Britain or domestically. For those wanting to explore the changes I have listed them below and marked with arrows in the attached photos. Studying the finished bust will also help reveal these details too.


Original Aussie Changes

From the original Aussie changes were:

Rework the original Aussie sculpt nose (1), add more character with broken nose. I removed the jacket high collar (2), Australian Imperial Forces Sun burst badges (3), "Australia" shoulder titles and unit shoulder badge. I reworked and/or filled the open button tops (6), cuffs (7), torn sleeve (8), jacket's exposed hem stitching (9) and separate lower coat pocket (10). Also, the Lewis Gunner qualification badge on the upper right sleeve had to be scraped off, as New Zealanders wore this badge on the lower left sleeve.


Becoming a Rifle Brigade "Dink"

Becoming a Rifle Brigade "Dink"

I added a soft Hessian helmet cover (**1 – more detail below**); decent Kiwi bruiser, rugby nose – loosely based on my great uncle's portrait and Charlie's portrait (**2**);

I added and reworked the jacket: stepped collar (**3**), collar button (**4**), NZRB Brass shoulder titles – to come from Scale Link etched lettering (**5**), front jacket padding (**6**), closed cuff (**7**), rounded brass button tops (**8**), pockets integral to the jacket (**9**), NZRB 3rd Battalion shoulder flash (**10**), jacket back padded seam (**11**) and shoulder sleeve seams and damaged left cuff with exposed internal hem (1**2)**.

Plus, additions during the project included an added shirt collar around a repositioned head, wounded left wrist and created an enamel mug.

I was also fortunate to have photos of a surviving full uniform with equipment owned by NZ Militaria expert and author Malcolm Thomas.

Beard and Hair

First paint can be seen on modification photos, you will see beard stubble and hair pre-work on Charlie's face. This was done by texturing W&N Naples Yellow oil paint, applied directly onto the polystone resin, using a fine brush & sharpened toothpick as follows:

- Squeeze out large blob Naples Yellow oil paint (approx 0.5cm round) on a non-absorbent surface such as a plastic disposable tray.
- Apply thick oil paint "paste like" to hair area using a flat brush like a spatula to layer on thickly ~0.5-1cm, then leave to settle for 30-60 minutes. Once applied, this will still take a couple of days to dry at room temperature which allows it to be worked. A similar approach was used for the stubble too, except I stippled oil on instead of laying on thick oil.
- Tease "hair" using a sharpened toothpick tip and leave to set ~12-24 hrs
- Fine tune and tease "hair" again using a sharpened toothpick. You can also try a drawing pin or needle, then allow to dry fully ~72hrs+.
- Paint hair colour using preferred medium. I've used both oils & acrylics on my projects. I prefer acrylics nowadays with a small amount of Vallejo Satin to provide the hair sheen.

Hair palette

- Base: JS Yellow Ochre + Naples Yellow + Burnt Sienna
- Shadows: JS Raw Sienna + Burnt Umber + Burnt Sienna
- Highlights: Base + JS Naples Yellow

Face

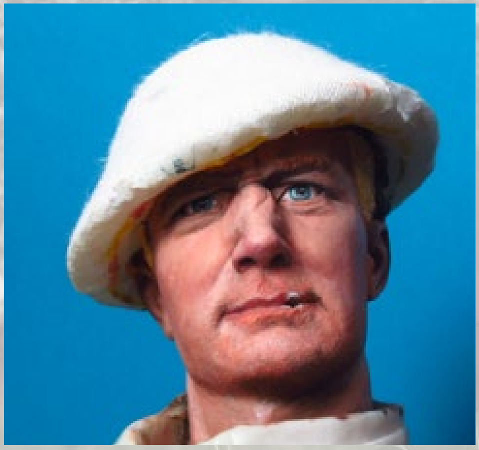
- Base: JS Cadium Yellow Light, Plum Pink
- Shadows: Warm: Base + Burnt Sienna, V 814 Cadmium Umber Red
- Cool: Base + Carbon Black, Graying: Base + Sap Green
- Mid Tones: Base + JS Plum Pink + Napthol Red

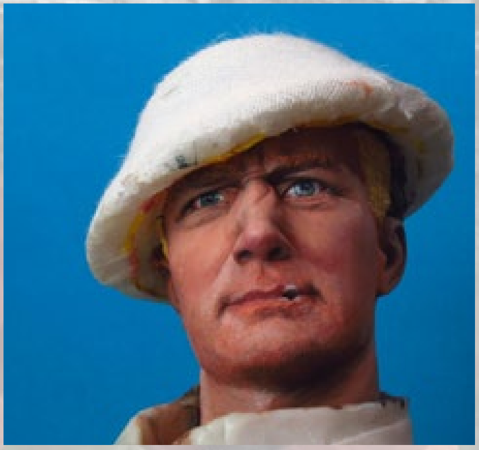
Highlights

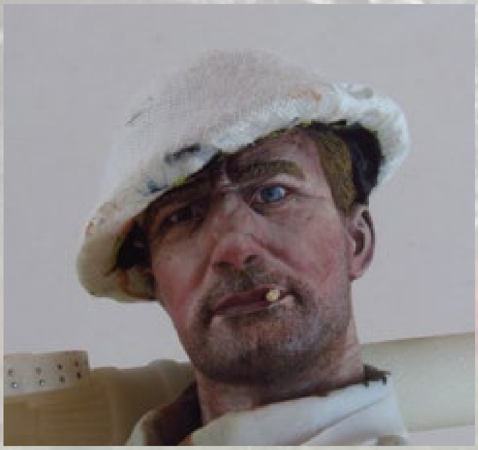
- First: M Flesh + JS Yellow Ochre + Naples Yellow
- Second: JS Naples Yellow, Skin Tone Base, V 928 Light Flesh

Note: All stages of flesh mixed with V 70.596 Glaze Medium and 70.522 Satin Varnish to create a soft skin sheen.

- Eyes: Whites – V 928 Light Flesh, Iris – JS Paynes Grey + Naples Yellow
- Corners of eyes coloured with flesh mid tones
- Eyes finished with acrylic Gloss Varnish







Skin Tones

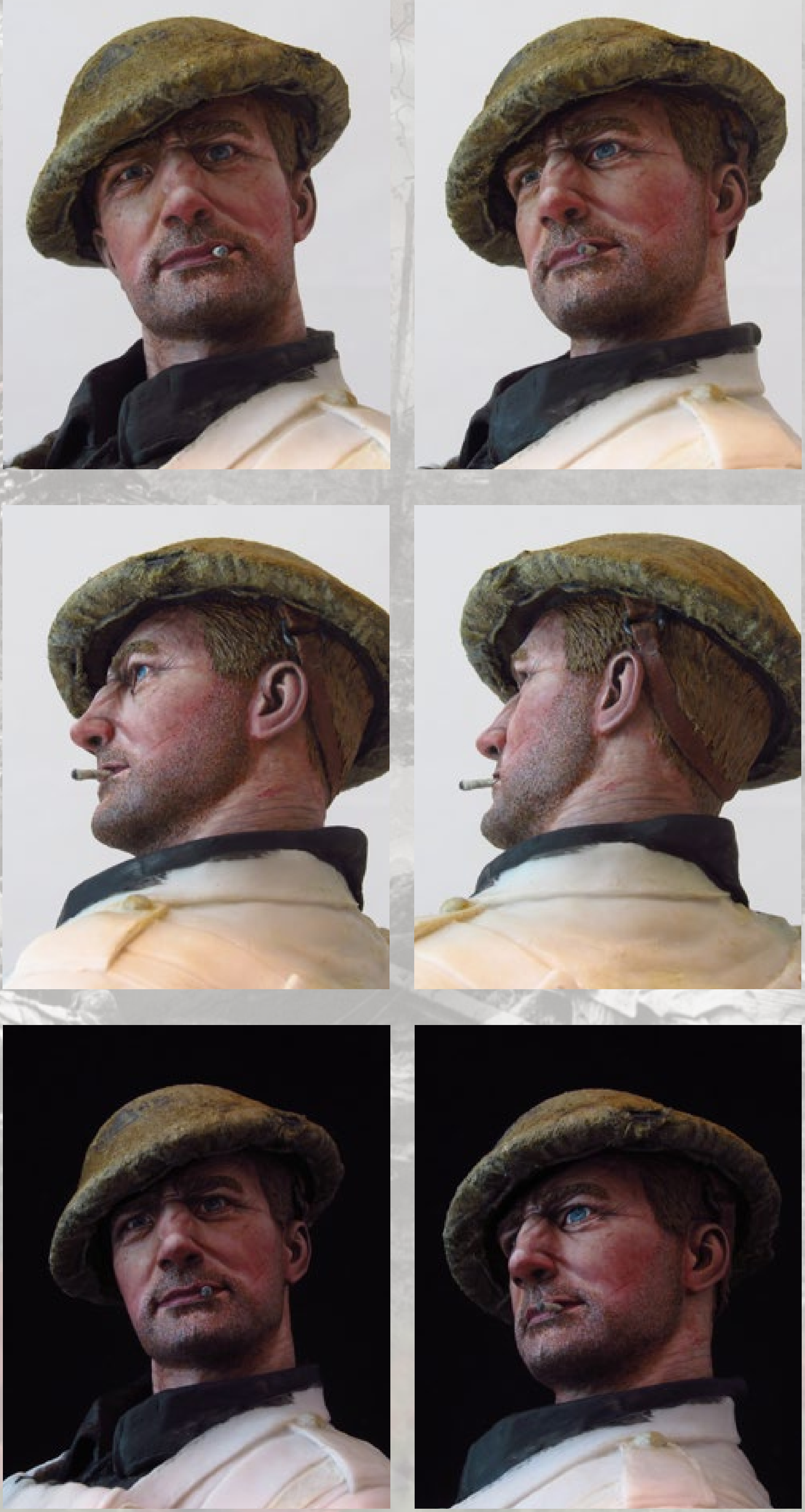
My primary guide for flesh tones for large figures helps add variety in face painting. William Powell's book "Colour Mixing Recipes for Portraits" is a steal & everyone should have a copy. It provides recipes which use a base with three tone levels (shadow, midtone, highlight) plus a graying colour to tone the shadow areas.

For Charlie, I adapted his Caucasian Medium Tones & Golden Brown fair hair recipes. It almost feels like cheating using this, but really helps get you started with an interesting mix, especially in these larger scales.

My painting of the face used an unconventional approach, more like an artist, laying in a range of colours one after the other, aiming for a blotchy and realistic effect of a young guy that has been through a tough scrape as Passchendaele sadly was.

The face tones were built up using transparent glazes, thinned with Glazing Medium and Satin Varnish, in the same way the palette has been laid out above – base, shadows, warm tones and highlights. In the photos can get a sense of how much colour change occurs between the base and highlights. I also paid particular attention to a flushed redness on cheeks, as well as minor scratches and grazes to show some battle wear. To reinforce conditions Charlie had been in, I finished with some small pin washes of earth mud and shade colours (VA 70983 Flat Earth and JS Paynes Grey). This "battle damage" was kept discreet on the face. My thought was he would have rubbed and washed his face clean roughly with some muddied water before his cigarette.

Note: Since my last large figure project, a WW2 Maori Sergeant, I've adopted a wet palette and this has become critical in my use of acrylics. I do tend to work with a drier top palette sheet though, so have to keep topping it up with extra paint as it sometimes dries over after a few days.

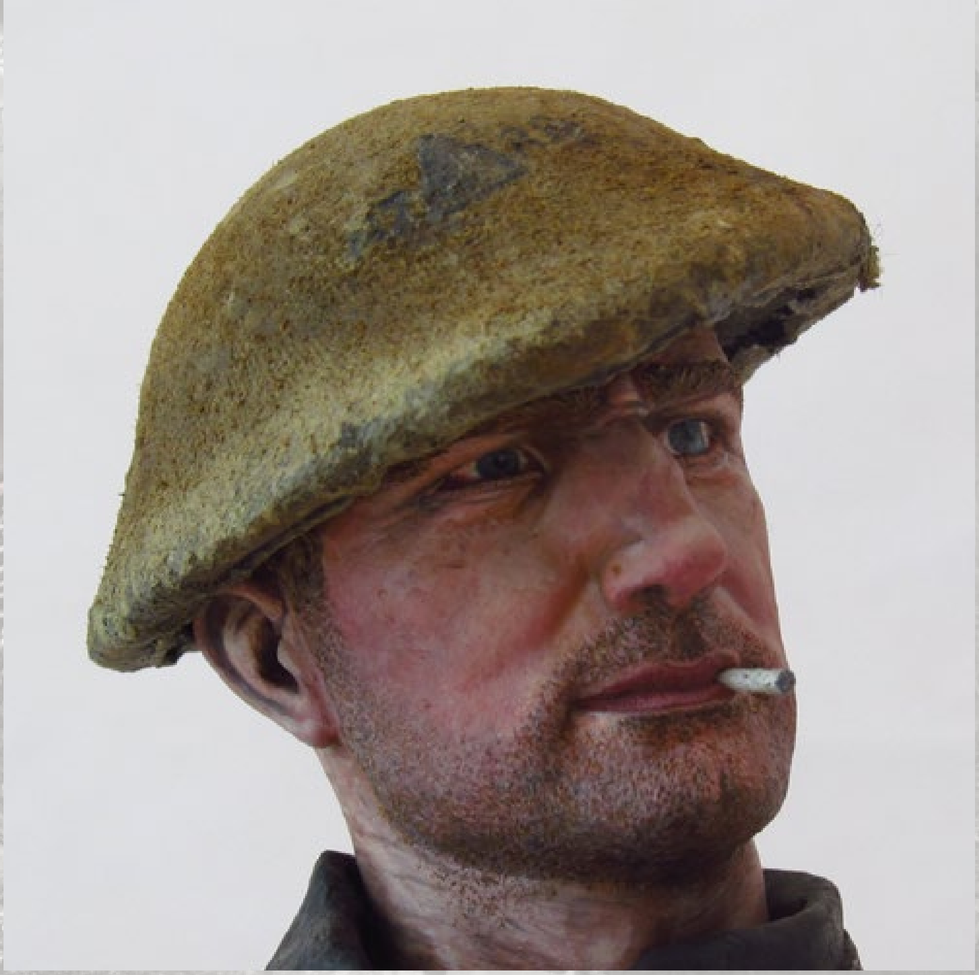


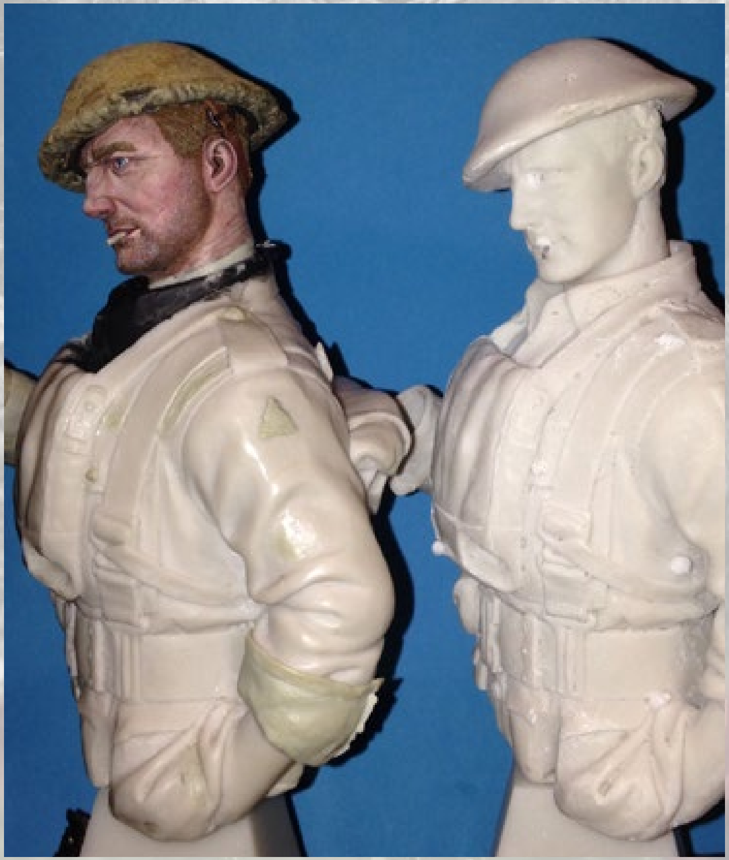
Helmet Cover

I wanted to show a worn sacking cover with pencil graffiti as shown on a photo of NZRB 3rd Battalion out of line, having lunch and reading some German Propaganda, in August 1917. This type of graffiti seems to have been an unofficial Kiwi way of 'tagging' who they were and where they had been. Small touches like this help to differentiate figures and give them a deeper sense of place and time.

The helmet covering started life as a handkerchief made of white cotton with a tight woven, coarse texture. Immediately upon seeing it I thought it could work as a 1/6th Hessian helmet cover. A large circle was cut out of, then tacked in place with superglue. Following this some yellow nylon thread helped simulate the twine used to secure Charlie's home-made cover. This thread was cut in short lengths, superglued on each end, then carefully positioned with tweezers.

Painting began with a heavy soaking of V 70914 Green Ochre, mixed with Secret Weapon Yellow Earth pigment, water and white glue. As it dried this mix stretched the cover taut. A shadow was applied with JS Burnt and Raw Umbers, thinned with V Glaze Medium, around the helmet sides and on the underside sections. The graffiti, ("NZ", 3 Battalion Triangle Symbol, "RB") was scribed on with a fine HB pencil. This was also used to show bare metal on the helmet rim revealed by a tear in the cover.





The first coat was left to dry overnight, then the sides and underside were washed with a mix of JS Raw & Burnt Umbers thinned with Glaze Medium. After this dried, a further coat using more Secret Weapon Yellow and Dark Earth pigments were flowed on with natural methylated spirits (bought from a chemist).

This dries very quickly as the spirits evaporate, then a piece of blu tack was pushed randomly around and over the helmet cover top. This lifts some of the pigment from the painted cover leaving a pleasing muddied sacking pattern.

A hiccup! Coaching from a Master Modeller for Fixing an Error

Throughout these larger projects, I am in the habit of sharing progress to get feedback. This is important, because modelling alone I rely upon others online to provide perspective which I can lose by becoming so involved in the project. I can see what I want to achieve but it may be inaccurate or incorrect and because I only know what I know, I need the help of others. Most people in online forums tend to be supportive, typically offering a suggestion or two on paint colours, however tips on anatomy are especially valued.

So, I had completed Charlie's head and helmet. It was glued in place already, as I wanted to capture a specific look with "Charlie", with his head twisted to the left, this meant with him looking directly at the viewer you could also see the full Lewis Gun behind him. Anyway, that was the idea! When I first showed him online at this stage, I received advice from others, including master sculptor Mike Good, that the head looked wrong. My initial reaction was to keep it the way it was; I'd come too far and didn't have the time to fix this, so I would have to live with the pose. Others chimed in support for the change and confidence that it could be done. After reflection, I too decided it had to be done.

Mike Good was incredibly helpful throughout this phase. With patient guidance over a number of days, he coached me in full view of others on the three attempts it took to make the change. Initially he was unaware I had firmly glued the head in place and so after many hours of repositioning, carving and filling I was finally done. A slighter twist of the neck, with his Adam's apple remaining central and the head tilted forward more of the head, resulting in a more natural pose. After this work, I was also able to add a shirt collar from Magic-Sculpt then touch up the paintwork damaged during this repair work.

Again, an important lesson learnt—this time how useful it is to keep the head separate from the body using brass wire or similar, so the final position can be adjusted when the parts come together.

During this process I heard a quote which summed up the whole experience. "Sometimes when you follow your dreams, you get lost and find another one instead".

I am indebted to Mike and the others who had the courage to challenge.

Uniform – Texture and Mud

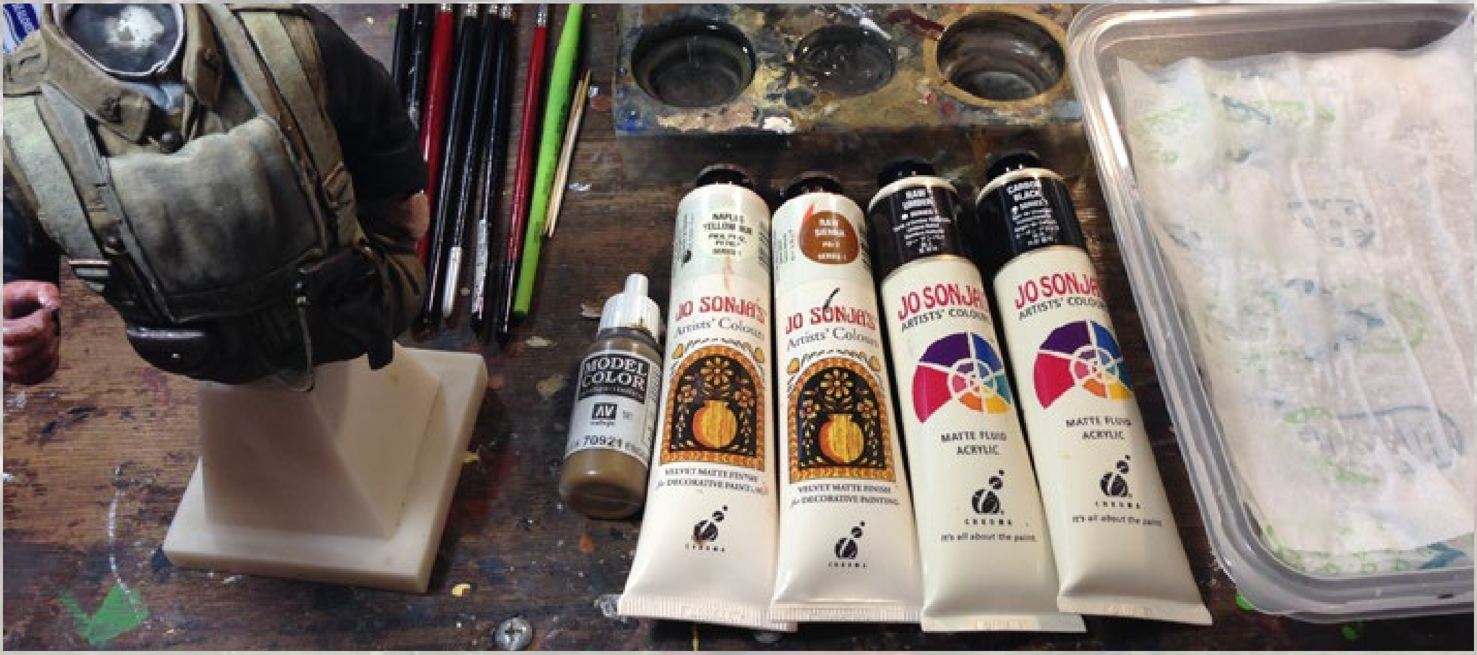
Here are materials ready for painting the uniform besides the partially painted bust torso.

I had brushes of various types – pointed, shaped and flats of varying quality. Each has a purpose in working the texture on uniform. W&N Blending Medium and Tamiya XF21 Flat Base were essential to building texture patterns and giving the paint a flat, muddied finish.

Water for thinning, always more than one measure to allow better cleaning of brushes – wash in one, then rinse in other. A third measure for metals only. Finally, a wet palette ready for colours to be added.

Palette

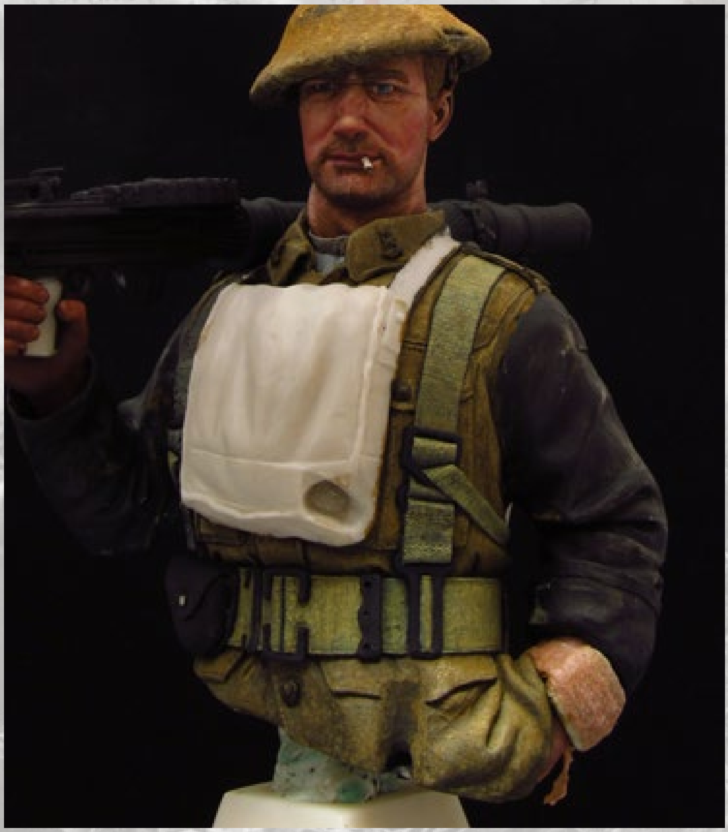
- Undercoat: JS Carbon Black
- Base: V 70921 English Uniform + JS Raw Sienna
- Shadows: First – Base + JS Raw Umber, Second – JS Raw Umber + Carbon Black
- Highlights: Base + Naples Yellow
- Dried Mud: V 70914 Green Ochre, V 315 Light Mud, JS Naples Yellow

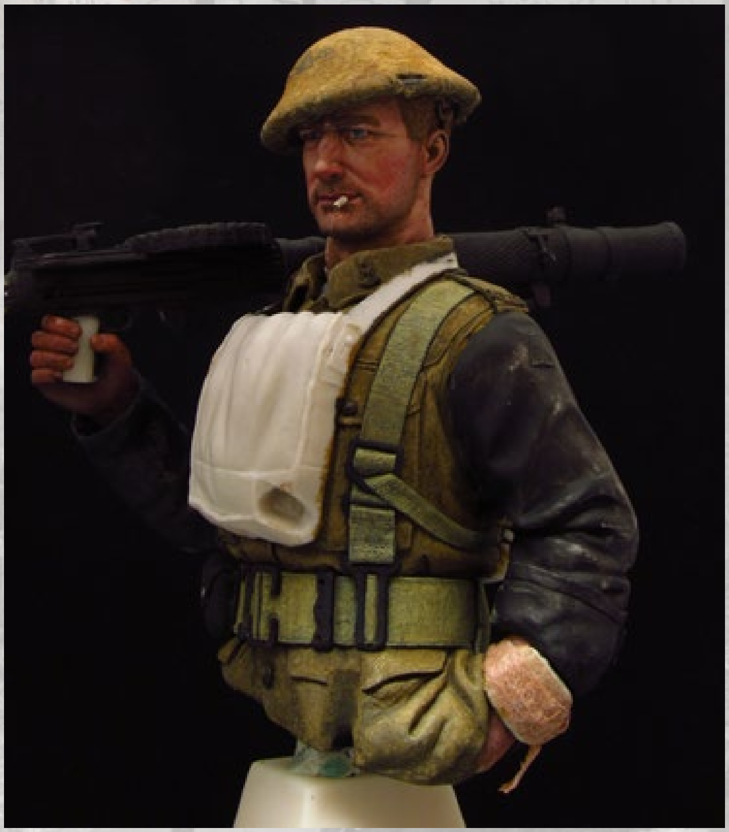

MODEL COLOR
AV
70921
JO SONJA'S Artists' Colours
JO SONJA'S Artists' Colours
JO SONJA'S ARTISTS' COLOURS
JO SONJA'S ARTISTS' COLOURS
MATTE FLUID ACRYLIC
MATTE FLUID ACRYLIC

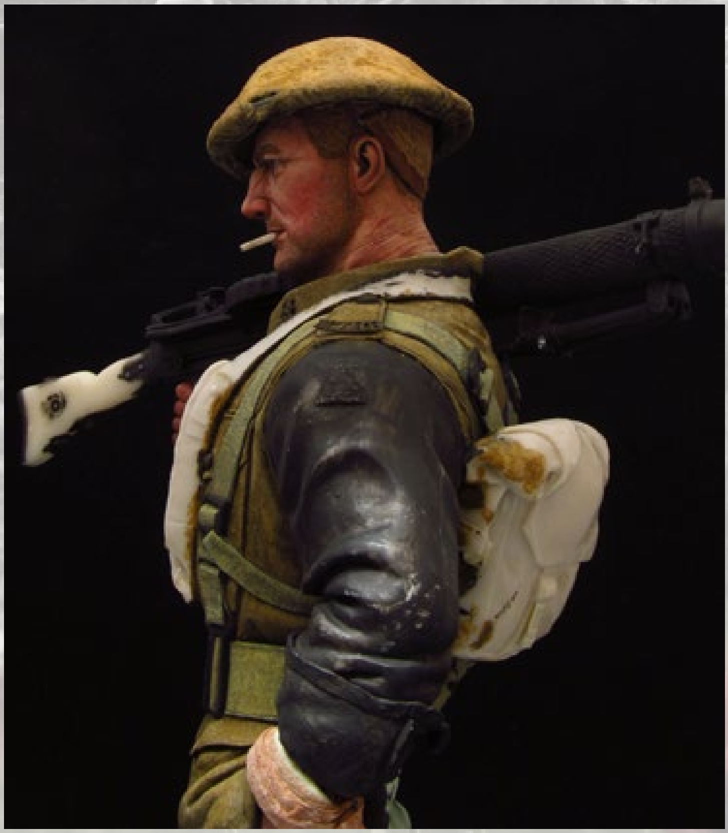
Painting Charlie's Khaki Drab, Muddied Uniform

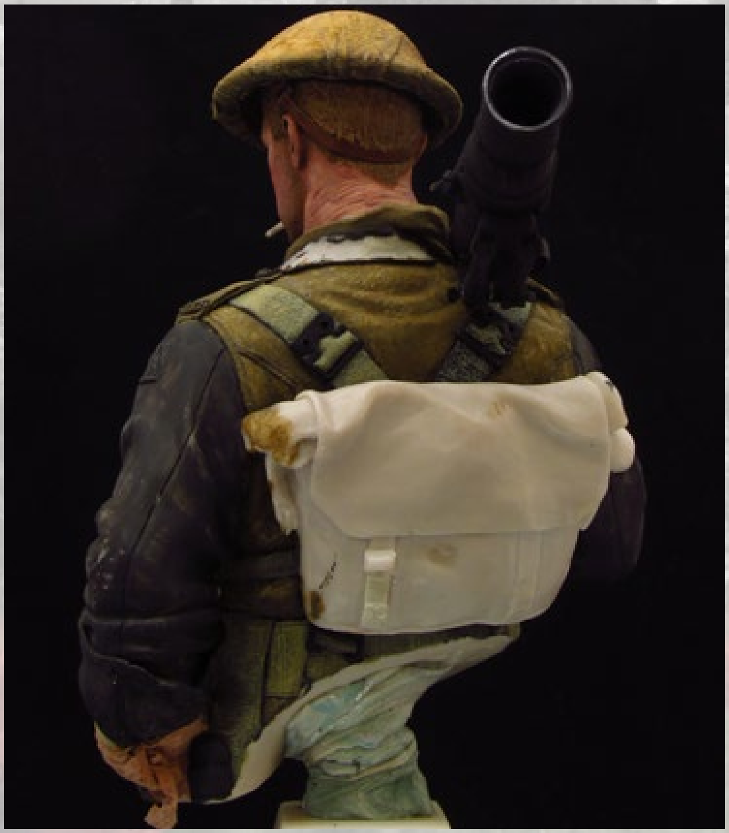
As you study these photos, you will spot some details here that may help you get into my experimenting mind. I'll try to explain some of the key points to my approach painting this bust.

When working on these large areas of uniform, I often work with three brushes at a time to blend and work up texture in the acrylics. Firstly, I apply the base colour which is heavily thinned with Blending Medium and Tamiya Flat Base and is stippled over a matt black undercoat. This remains workable for an hour or two and is applied in a deliberate blotchy effect with the largest of two flat brushes in a downward motion.









Brushes and Serge Uniform Texture: The brushes I use when doing textures are not always about the sharpness of the point. More important is the function I need the brush for. For khaki army serge material, I consider whether this brush will stay flat, with a slight even split at end, to give neat rows of spots that provide the basis for texture. I have found the Korean StyleX modelling brush, given to me by my friend Man Jin Kim, consistently work well. This fine, irregular spotting is followed by a cheaper no name flat brush with a slight burr or splay at end – perfect for a dot or stripe approximately 3/4mm. (see final photos) Touch up and shadowing is with Vallejo sables 0 & 1 – these have good points and are inexpensive but do the job.

Dried Mud

I use a smaller, flat brush which has an angled bristle end and is heavily worn to add authentic variety to this effect. This begins with stippling a little extra Flat Base mixed with mud colours. Some spots of Tamiya Flat Base may show through as white spots. These can be easily blended and toned out with the base mix, then I added random mixes of JS Naples Yellow, Raw Umber & Carbon Black. This can take quite a while, but I like the messy, muddy, grainy effect of filthy battledress blouse. Emphasis is on the jacket front, sleeves, cuffs and elbows – natural places that would be covered by mud as Charlie manoeuvred to get in a good firing position.

Brush Care: My stippling, Flat Base and built up paint is tough on brushes. I use cooled boiled water to wash, then rinse brushes regularly, plus from time to time a deep wash with dish detergent and hot water.

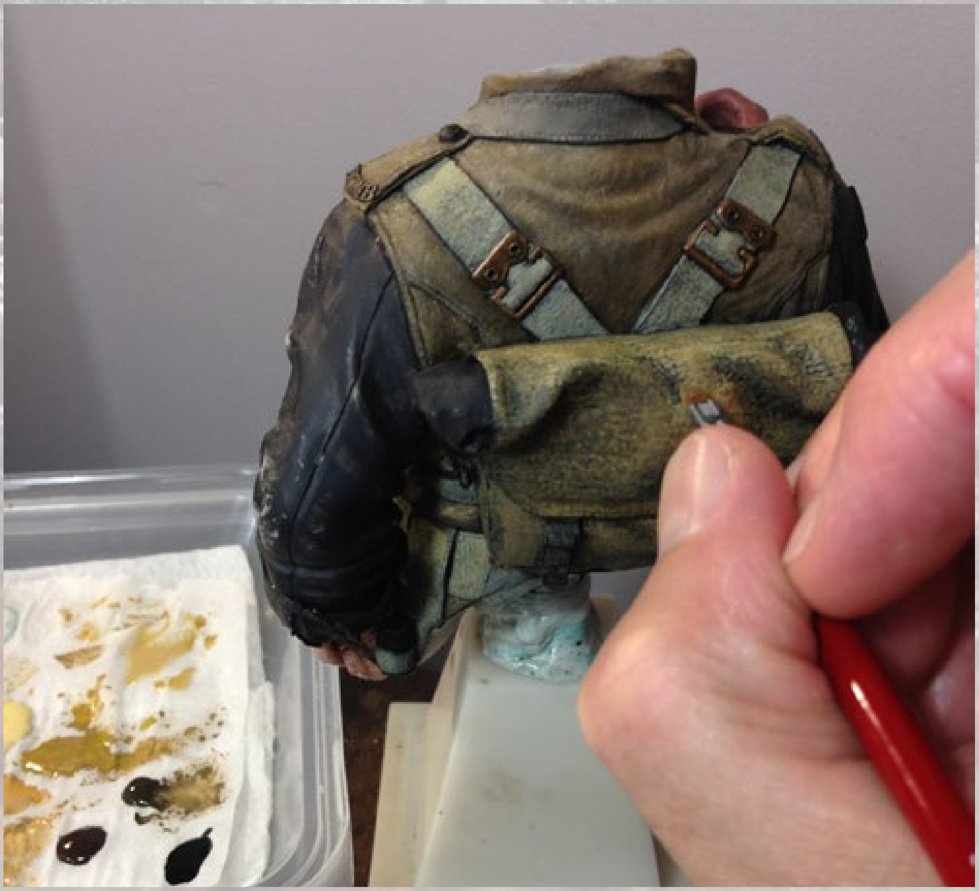
All this sounds more complicated than it really is, but I do hope this explanation helps. Have a go and feel free to send me questions.

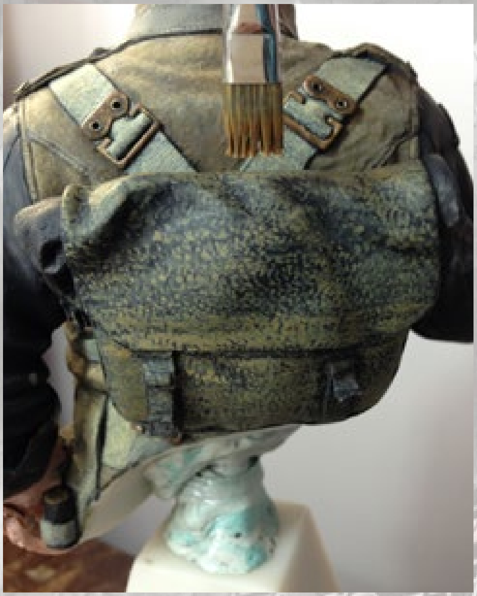
One point to note that never ceases to amaze me is level of detail that is revealed as you add colour to these large figures. The white polystone is a lovely solid material, but much of the subtle detail of the masters is not immediately visible. This detail is also geared to being revealed by the bronzing process which most of these are produced in, both hot & cold cast bronzes. So, it is doubly delightful to find creases around eyes, irises positioned, stitching on clothing etc. revealed as you paint.

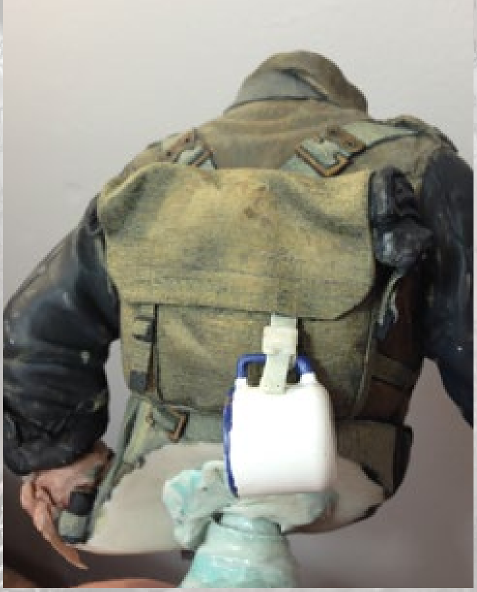
Small Pack

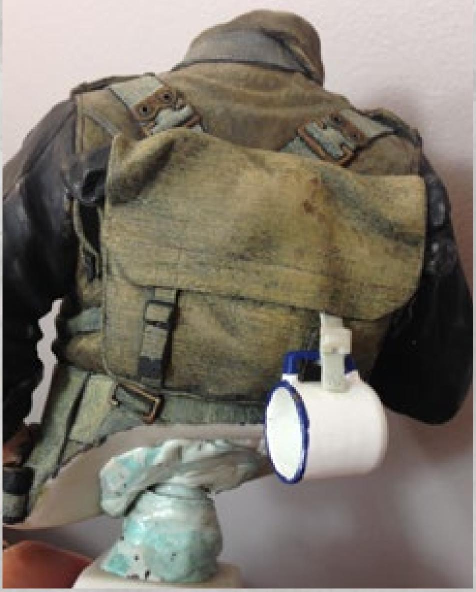
Zooming in on the small pack, I used a similar technique to the uniform, except this is a more defined and deliberate pattern. The first photo shows the wet palette with the same colours laid out as per the uniform palette above except V70880 Khaki Grey replaces English Uniform. Also, most important on the palette are Tamiya Flat Base and W&N Blending Medium mixed directly into each colour, plus a small pool of this pair mixed together to dip brush tips in as I stipple.

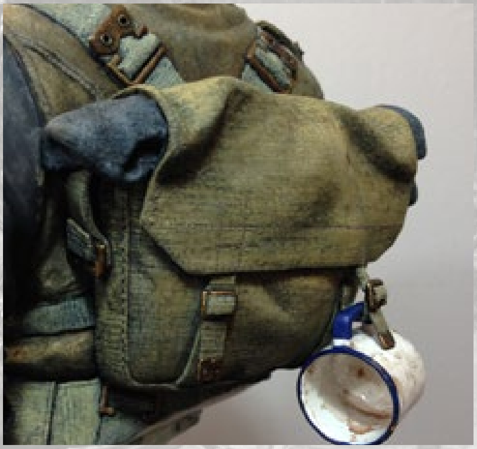
The photo below shows the first stippling pass using Vallejo Khaki Grey and a well frayed 7.3mm wide Pebeo flat sable. The larger brush is for laying on the first spots, in a loose stippling action for base texture. This paint stippling is a heavily thinned mix of the main acrylic colouring with Blending Medium and Matt Base mixed in to the paint as part of creating a soft texturing effect.

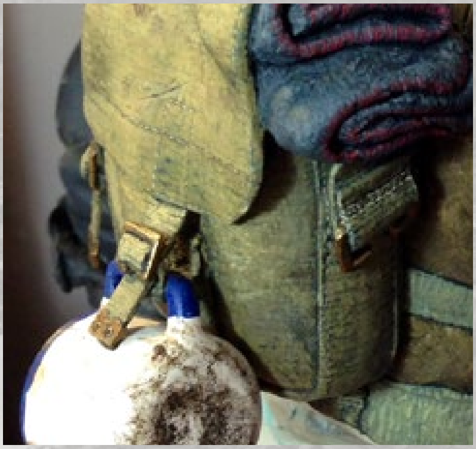


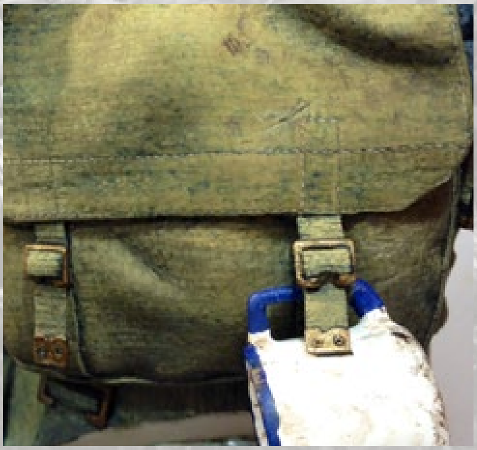


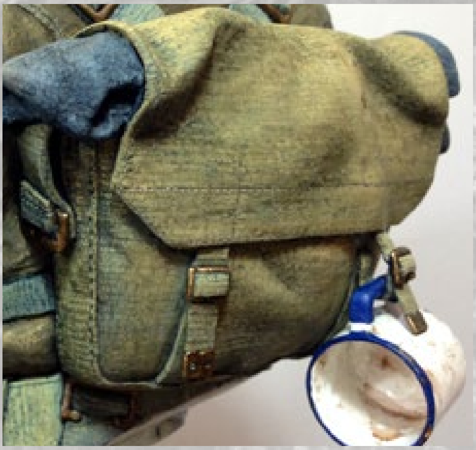












This step is followed by sharper StyleX flats, which will be used to do the finer stipples to show the ribbing effects. All painting for the materials is done over a matt black undercoat which plays an integral part in the overall effect.

My aim here is not to replicate exact webbing detail, instead trying to simulate the appearance of light bouncing off a rough, patterned surface. I do build up layers of paint in a similar way over the pack surface by loading lighter tones into highlight areas and adding umbers in shadow areas. Some shadowing will be "filters", i.e. focused area washes that gradually deepen colours.

Over the course of a couple of hours, I'll build up colours both stippling and then follow these with longer horizontal strokes of thinner paint to approximate light shining on the webbing pattern, not forgetting as well to add ground in gunge and dirt as I progress through each stage.

Each texture effect is a time-consuming task and can't be hurried. Patience is a must. An important point with texturing becomes the overall look and scale effect.

In actual fact much of my texturing, like others whose style emphasises this type of detail, is over exaggerated for an effect.

Final touches to the pack were:

Mug: The addition of an enamel mug made from a Chapstick lid with a Magic-Sculpt handle and new strap to secure it to the pack. It was painted with Humbrol Gloss White and Dark Blue. Tea and food stains were done with V 72.068 Game Colour Smokey Ink, a rich, intense colour out of the bottle, slightly glossy and very versatile for washes.

» Army Blanket:
» Base: JS Carbon Black
» Shadows: JS Raw Umber
» Highlights: JS Paynes Grey + Naples Yellow
» Red Stitching Border: JS Napthol Crimson

Webbing

Webbing takes a lot of work trying to simulate the weave though it was painted in exactly the same way the small pack was. The only difference was the palette mix:

» Undercoat: JS Carbon Black
» Base: V 70914 Green Ochre + V70886 Green Grey
» Shadows: Base + JS Raw Umber, Second – JS Raw Umber + Carbon Black
» Highlights: Base + Naples Yellow

Note: The gas-mask haversack used the same palette as the webbing and painted in a smoother canvas look. Stencilling was based on an actual example and done with JS Paynes Grey + Raw Umber.

- Leather – Pistol Holster, Pouch
- Undercoat: JS Carbon Black
- Base: Gunze Cocoa Brown
- Shadows: JS Burnt Umber, Citadel Scorched Brown, Bestial Brown
- Highlights and Scratches: Citadel Snakebite Leather + JS Naples Yellow

Brass – Buckles, Badges, Buttons, and Titles

- Undercoat: Citadel Zambesi Desert
- Blackened Brass: Tamiya X19 Smoke + V73.203 Umber Shade Wash
- Brass Highlights: Gold Acrylic Pen fluid (Printers Ink)
- Dull Brass: V 70801 Brass + JS Hookers Green + Acrylic Matt Varnish
- Bright Brass: Jo Sonja Pearl White mixed with V 70801 Brass + V 73200 Sepia

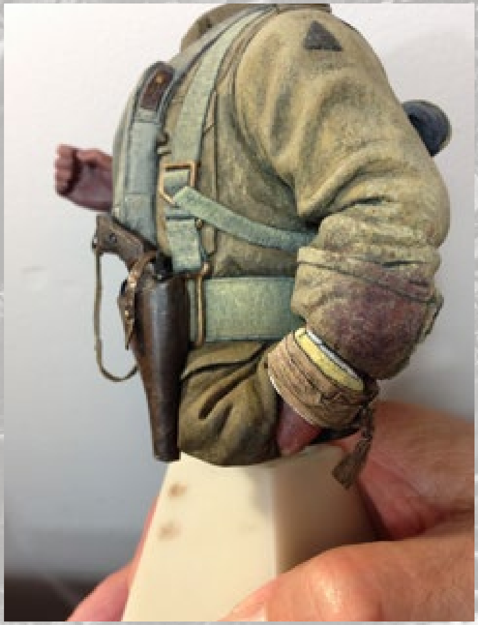
I was originally going to leave off Rifle Brigade collar badges off, however after research I found one of my great, great uncles on the Western Front was charged for losing one, so I got the feeling the guys were 'encouraged' to hang onto them more so than in Gallipoli, where badges were commonly absent from uniforms.

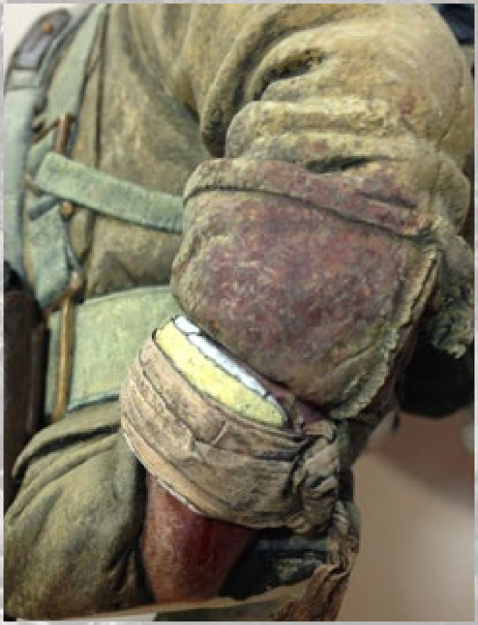
I attempted to sculpt some small representations of the collar badges from Magic-Sculpt based on a real one I have.

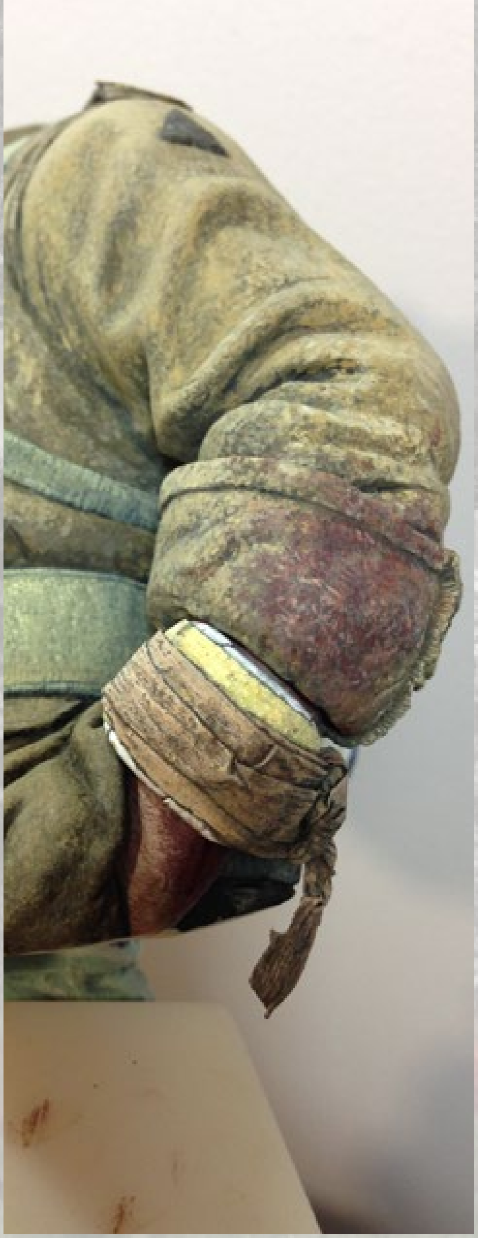
Shoulder titles were constructed from individual letters from a Scale Link etched brass fret. Though slightly larger than I would have liked, they do capture the look.

The NZ Rifle Brigade uniform was differentiated from other regiments with blackened brass badges and buttons. I've tried to represent this with 4 different types of acrylic – a yellow base coat, then blackening ink washes, finished with stippled bright brass colour to mimic a weathered and chipped effect.

The other brass webbing fittings and buckles I tend to prefer quite dull to avoid a parade yard look. Though you can detect areas of wear due to rubbing in use too. The dome brass buttons for the pistol, gasmask haversack & ammo pouch are all brighter than webbing in reality. I used a little Jo Sonja Pearl White mixed with Vallejo Brass & Sepia wash to show this, plus glazed with Satin Varnish.







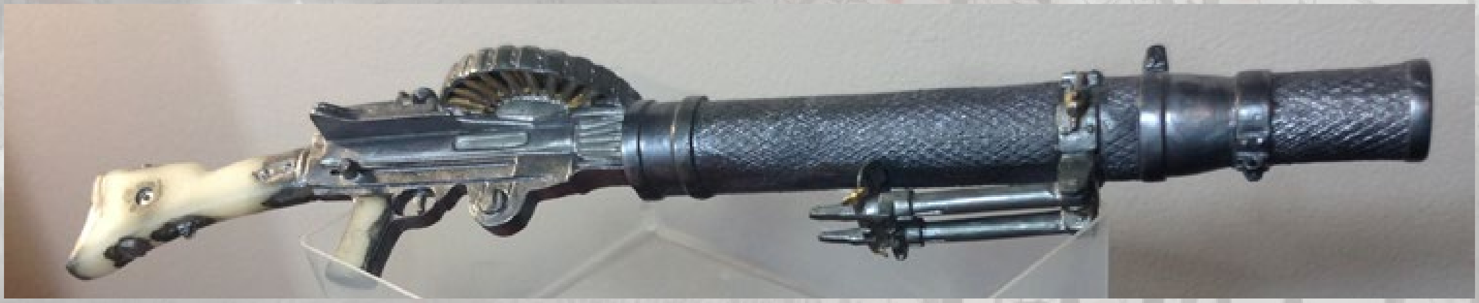
Blood and Wounds – A Delicate Matter

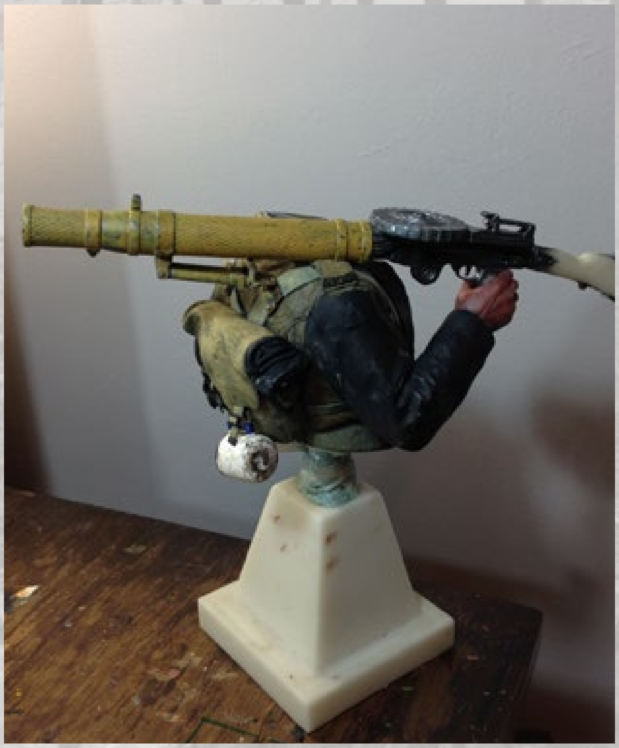
Charlie's left wrist has a bandaged flesh wound, with a trickle of fresh blood and fluid seeping down his wrist from under the bandage. The fingers on his right hand have dried blood oozing out between them to suggest he held the wrist wound before bandaging, plus show bruising and scratched knuckles. All help to reinforce the scuffle he's just been in.

The wound dressing was made from a cube of Magic-Sculpt shaped to the wrist. The bandage itself was from a flesh coloured sticky tape sold in chemists. This was wrapped in a rough and ready way around the bandage. The main paint colours for each part of this were – White: JS Unbleached Titanium, Yellow: V 70858 Ice Yellow, Bandage: JS Provincial Beige.

I was fortunate to translate Sergey Popovichenko's excellent article in Mr Black SMH Figure Modelling #10: "Blood: Portraying Realistic Blood in Miniature." Sergey recommends studying bloody clothing and wounds on the web to get a feel for this effect. It's not fun but does aid colouring and how this looks on a range of surfaces. This helped guide my take on dried, moist and wet blood, which has more browns in it than reds as I learnt from Sergey's article. Different thinners also helping achieve realism with this complex effect.

- Dried: V814 Cadmium Umber Red, V73.206 Red Shade Wash, JS Burnt Umber, JS Burnt Sienna. These were stippled in with muddy uniform colours, around the wound and fingers.
- Moist: W&N Burnt Sienna + White Spirits
- Wet: Linseed oil mixed with Rowney Alizarin Crimson + W&N Burnt Umber





A Weapon or Two...

- Undercoat: V 70.950 Matt Black
- Metal Surfaces: Mr. Metal Iron, Dark Iron, Aluminium, Stainless
- Painted Surfaces: Citadel Zambesi Desert
- Shadows and weathering: W&N Burnt Umber, Burnt Sienna, Lamp Black. Rowney Sepia. Oils thinned with white spirits.

Woodwork

- Base – V Panzer Ace 310 Old Wood.
- Overcoat – W&N Burnt Umber, Burnt Sienna. Rowney Sepia.

Note: The oil is not thinned; it is used raw off a business card (absorbent surface)

A prominent part of this part is the well sculpted Lewis Gun. In this scale it is huge—8 inches or 20 cm long, an artwork in its own right. Although I'm familiar with the unreliability of the Lewis Gun when dirty, I have seen many good images of it carried ready for use and at Stand To without covers. Therefore, I chose to make the most of the detail on this mini model and not cover it. My plan was to have it quickly cleaned with minor signs of battlefield carbon and earth on working parts, as Charlie has just taken shelter out of line for a quick fag before he heads back in.

A reference plate from Osprey's NZ in WW1 has an illustration of the barrel jacket and magazine painted up. I've also found some other references hinting at this being used to help camouflage the gun and thought this would be another point of difference for our Kiwi.

Mr. Metals are my paint of choice for large metal surfaces that need polishing. Nothing beats their effect when worked up with polishing and oil paint weathering. I'm indebted to Augie Rodriguez who I learnt about these from more than a decade ago.

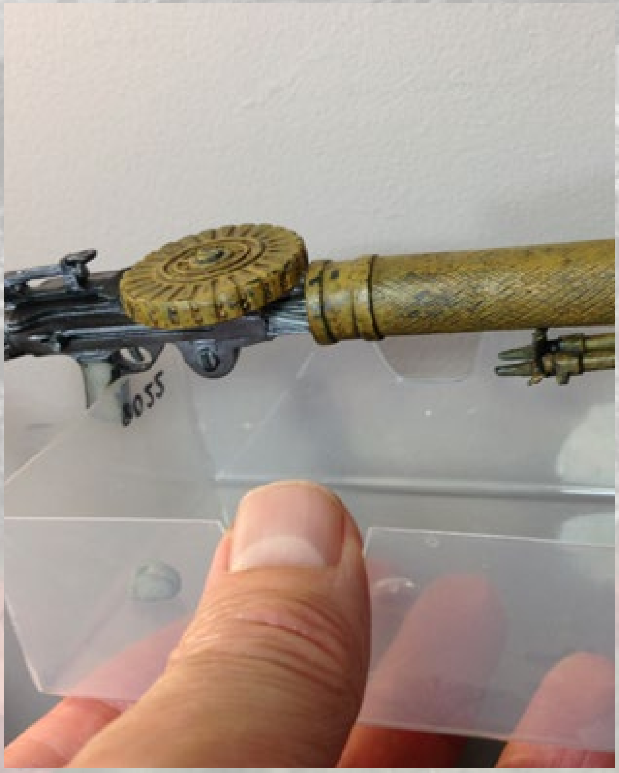
Over the top of a matt black base, a variety of Mr. Metals were loosely flowed on with these lacquer-based paints, heavily thinned with natural methylated spirits. These are left to dry for an hour or two; the pigment hardens the longer you leave it. Then careful polishing with soft brushes in a motor tool begin. The photos show after this polishing. Over another couple of painting sessions more layers of Mr. Metals are added (2-3 for each section). Between each another polishing is done—each one increases the metal lustre.

Once satisfied with the metalwork I applied AK Interactive "Worn Effects" over the barrel guard, bipod and magazine before over painting these roughly with Zambesi Desert, a semigloss sand shade. Weathering began by moistening, with glaze medium, the acrylic over-paint once dry. Scratching and chipping the painted surface with a toothpick simulated battered paintwork. Once again after drying, thinned oils were used in focused pin washes and more broadly to blend the areas together as well as show the light weathering I was after, e.g. carbon staining around end of the barrel jacket end. Each area of the weapon was weathered separately to give a mixed appearance of different metal surfaces. Sand painted surfaces were finally touched up with fresh paint to highlight and emphasise edges of wear.

The woodwork was undercoated with acrylic Old Wood, then scruffy brushes were used to simulate wood grain with raw oil paint.

The magazine contains .303 rounds, which were painted with Mr. Metal Brass and polished with a cotton wool bud.

Exactly the same painting approach was used for the exposed parts of the Webley pistol in its holster.



Final Thoughts

I'm always finding with every new project that it is useful to stretch my thinking about how I paint. Also helping to then share the learning here for the benefit of others acknowledges my appreciation of all the modellers who have helped me online over the years. I have noted tips from some in this article, but there are countless others who have shared and helped. Being part of our virtual modelling community has been one of the real pleasures of this hobby.

We can but imagine the hell these young guys went through. We can get a real feel for this now with IWM's Voices of WW1 and seeing the BBC series Great War Interviews:

http://www.bbc.co.uk/iplayer/episode/p01tcxg0/the-great-war-interviews-1-frank-brent

I think we are doing them proud in a way by remembering so long after the war in our miniature history artworks. I don't think they expected us to...

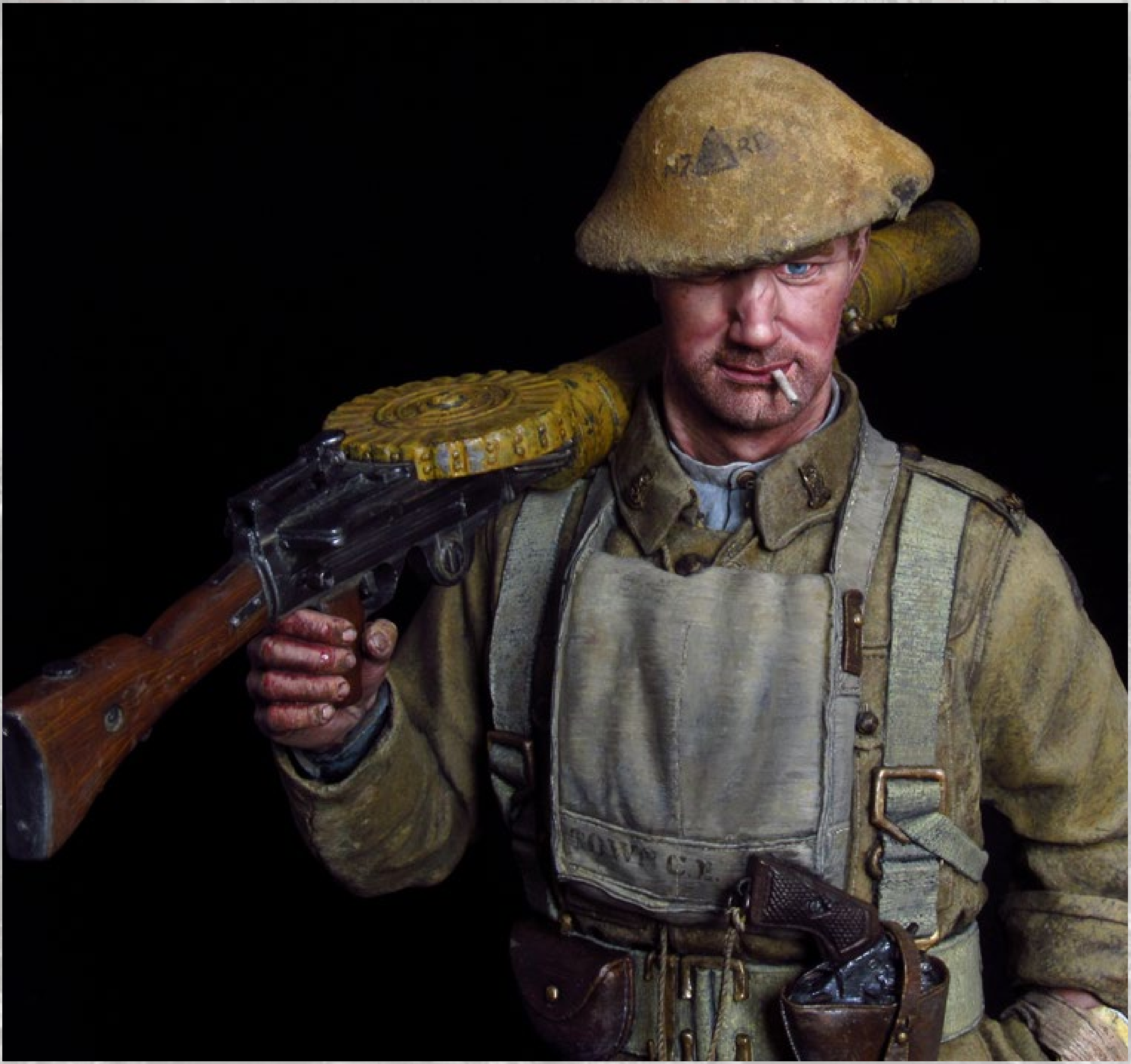
From a veteran at the 50th anniversary:

http://somme1916.wordpress.com/2013/03/02/somme-50th-anniversary-veterans-return/

"They went on waiting in front of the memorial on this turf so immaculately maintained by the War Graves Commission. Thiepval is the only place for miles where the flower beds don't have a sign telling the public not to walk on them."

"They would be irrelevant here," Mr. Hoadley said, "I think everyone understands what this earth cost. The only people who really know about it are underneath. I think this anniversary will be the last. When it comes to 75 years, we'll all be dead too, and the Somme will seem as abstract as Waterloo."

I'm always happy to answer any questions you have and would value your feedback. Was this article helpful? What else would you like to know about? Either visit my Facebook page http://www.facebook.com/michaeljbutlerNZ, or email me at mikesuzb@gmail.com



Acknowledgements

Scott Edwards, owner and artist of Naked Army & Khaki Army, for his support in giving me the opportunity to collaborate on this and other ANZAC projects.

See more on:

Naked Army http://www.na-int.com

Khaki Army http://www.khaki-army.com

Alan Mackie, Australian Modeller and Boxtop Artist for Naked/Khaki Army, for his inspiration to tackle these large figure projects.

If you found this useful, you may also enjoy my other FPM and Mr Black articles:

FPM #44: ANZAC 'Dink' at Gallipoli, 1915

Published in Mr Black's 'Scale Model Handbook' (SMH) series

SMH Figure Modeling No.5: Australian Bren Gunner, Kokoda Trail 1942. AC Models 1/10 150mm

SMH Figure Modeling No.8: Maori Battalion Sergeant, Western Desert, 1941. Naked Army 1/6 300mm

SMH Figure Modeling No.11: New Zealand Long Range Desert Group, Libya, 1941. Young Miniatures 1/9 180mm

SMH Figure Modeling No.17: "Snow & Kiwi", RNZAF WW2 Pilot & Spaniel. Life Miniatures 1/9 180mm.

SMH Figure Modeling No.18: German Pilots, Wings Cockpit Figures. 1/32 54mm.

References:

Osprey MAA473 "New Zealand Expeditionary Force in WW1" by Wayne Stack and Mike Chappell

"Official History of the New Zealand Rifle Brigade" by Lt. Col. W.S. Austin – available online http://nzetc.victoria.ac.nz/tm/scholarly/tei-WH1-NZRi.html

"From the Uttermost Ends of the Earth" – "The New Zealand Division on the Western Front 1916-18" by John H. Gray

MINIATURES ARTWORK GROUP

GHOST COMPANY
NEKO
Triger MINIATURE
BELFORD MKII 1/12 scale
NuTs PLANET
ONIBI
Triger MINIATURE
ADVANCE GUARD HEAVY GUNNER
NuTs PLANET
MECHANIC JOE
Onna-bugeisha
HINATA
NuTs PLANET
Triger MINIATURE
BELFORD MKII 1/24 scale
Plastic Fanta
Minx

homepage : www.nutsplanet.com
facebook : www.facebook.com/nutsplanet

NuTs PLANET Triger MINIATURE GHOST COMPANY Plastic Fanta

BASECRAFTS

WAR GRIFFON
MINIATURES

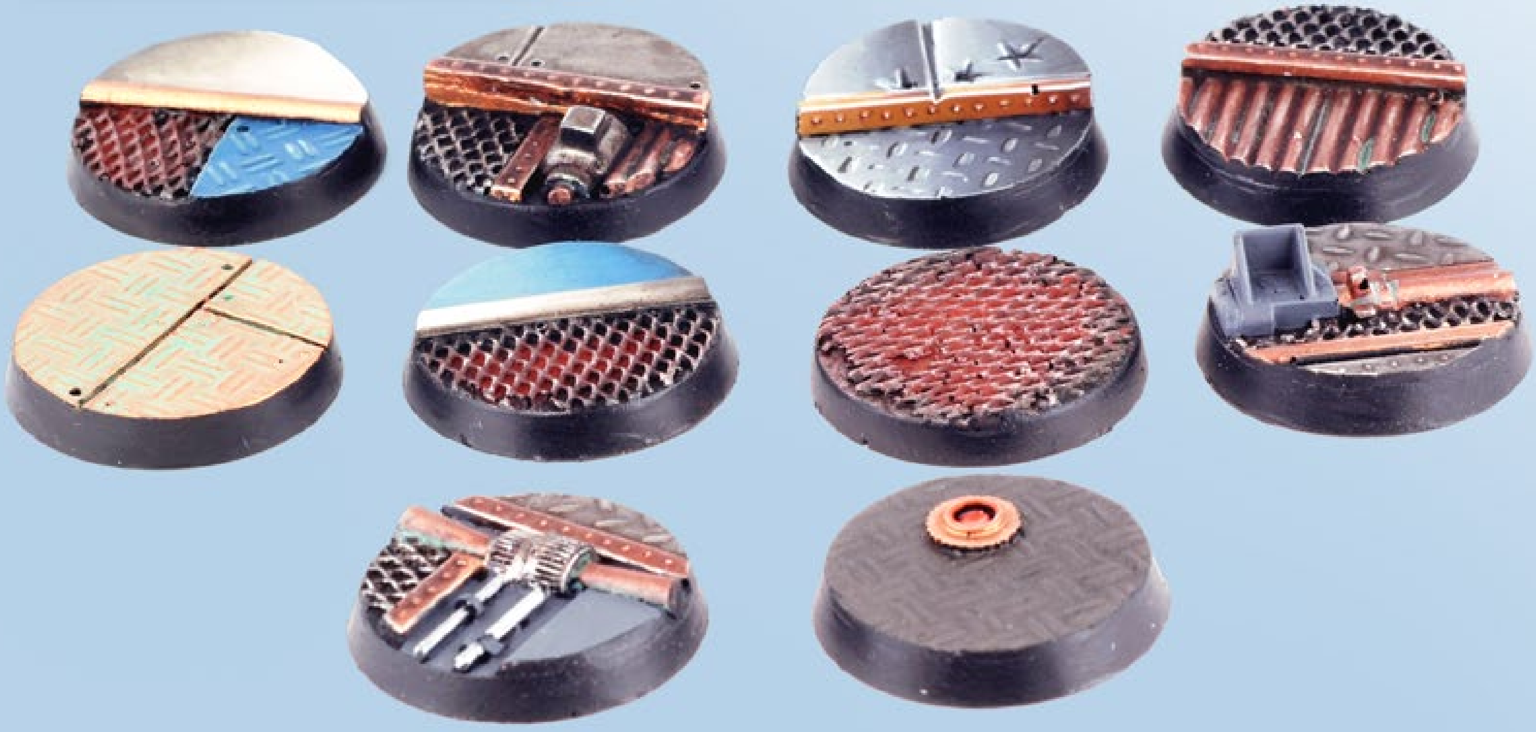
Model Display Products
ProPigments

MDP
model display products

- Paints
- Tools
- Glues
- Brushes
- Gaming Bases
- Basing Kits
- Miniatures

...AND MUCH MORE!

www.modeldisplayproducts.co.uk



Recently, on social media there have been several high-profile sculptors and painters publish some very passionate posts decrying that their products or paint works have been the subject of recasters; so, you would be forgiven for thinking this was a new problem for our industry, but it's not. It's been around for a while and guess what—we're all to blame!

RECASTING
& THE FUTURE OF OUR HOBBY

by Shane Rozzell

I'd like to thank everyone who helped with this article; Raul, Patrick, Fernando for thier input and Winton and Martyn for the images.

The title of this article might sound melodramatic. To most of you this issue only pops up on your news feed now and again, but to us in the miniature hobby industry it's an everyday occurrence, with conversations going on about a new site coming to our attention, or this or that mini has now been added to that site. Recasting is seriously damaging the hobby at the moment and its possible future, if we don't take some steps to change it.

Sculpting, producing and painting miniature figures has been around for ages, but its current modern form can be traced back to the early 70's and the advent of Dungeons and Dragons. Back in the day, if the model maker couldn't get something, he or she made it – either scratchbuilding it from raw materials, kitbashing or converting. These practices are a staple of the hobby today, but they're also the roots of recasting. From my own experience, I have been in a position where I have needed another weapon or another head for a model and gone down the route of making a press mould and casting it out of Greenstuff. Sculptors do similar every day, so with that same mentality, it's a short jump from doing it small scale for personal use to doing it large scale for commercial gain.

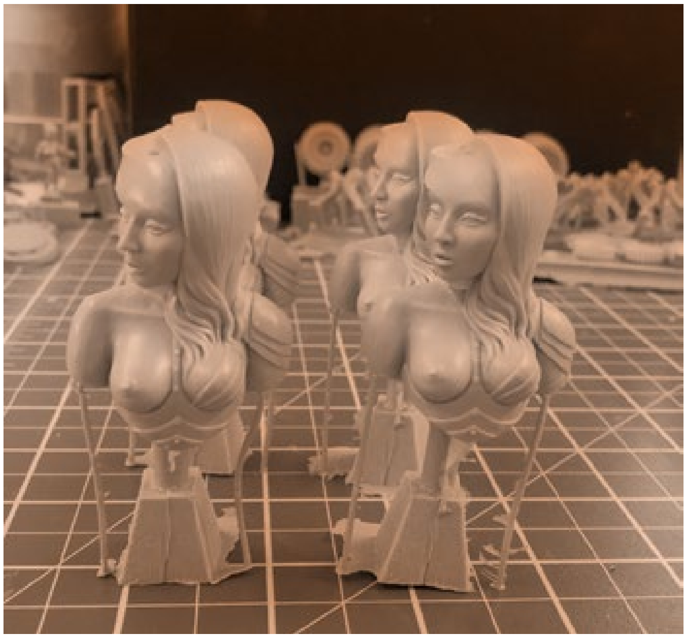
This article is also about Intellectual Property (IP) theft, but this is aimed at producers who make models based on another company's IP. Although IP theft is a separate issue, it does cross over with recasting and raises several questions for the companies that produce models based on another's IP. The main thing being that if they have another model, or a model based on someone else's IP being recast, do they have a legitimate claim against the recaster? This does have serious knock-on effects that could become a problem several years down the line.

Last week, I was part of a conversation specifically about IP theft where producers stated that IP theft in the beginning was a good way to give a company a boost. We have seen several large producers do this in the past and so far, they have gotten away with it. But once they have crossed that line what happens if, one day, they manage to bring that recaster to court? As soon as this IP theft is mentioned any further case will be thrown out and that will have consequences for the next company that manages to bring a recaster to court.

IP theft has several other ramifications. I think this is a serious problem that companies need to address and one that seems to keep our hobby small and from being taken seriously as a mainstream art form. Imagine the best sculptor and painter getting together to produce a fantastic bust of Spiderman; it's still Stan Lee's and Marvel Comics' Spiderman. It's not official, so there is no provenance and therefore has no collectability outside our small community of hobbyists. The other issue for me is that stealing intellectual property is stifling creativity. Imagine what that great team mentioned above could create if they worked on something original? Chances are it would be a great model that we'd never see, because they were too busy making a quick buck off Marvel's IP.

There are several major antagonists who profit from large scale recasting, who over the last couple of years have made life hell for those who are getting their products recast. They're mainly in Russia and China, but it's not just countries that have different copyright laws. There are also recasters in France, Belgium, Spain, Italy and the UK – and those are just the ones I know about; I'm sure there are others. Over the last couple of years companies, working together or as a block, have made some headway in taking on the recasters and have managed to get several products removed from recasters who are selling on popular market sites and in one instance had a recaster's web shop closed down. The problem is they keep popping back up regardless of the irritation and hassle caused by those pesky legitimate producers; so, it's obviously worth their while. This is why I decided to write this article. It stands to reason that if the recasters think it's worth all the hassle then they obviously see a big market. I think if the true damage and future threat recasters cause to our industry and hobby is realized, miniature buyers will think twice about buying recast miniatures. Don't get me wrong—I'm not naive enough to think we can put an end to it, but if enough people stop using those illegitimate sellers, then the next time a producer does manage to get one closed down, it might stay down. Also, if the growth of recasting isn't halted, then at some point miniature creators will stop producing unpainted kits and move into other markets.

> *There are several major antagonists who profit from large scale recasting, who over the last couple of years have made life hell for those who are getting their products recast.*



This is the point in the conversation when some ill-informed person either blames it on the producer for making their product too expensive, or for not being competitive enough. They state that the product they want is now out of production, so who is it hurting? Another favourite is stating falsely that Games Workshop have done it in the past, so why can't they. Those three arguments or versions of them are all they fall back on, so I will look at each claim one by one.

Producers' kits are too expensive and are not competitive enough. This is a fair point. Some kits are more expensive, but you have to look at what you get for that. More expensive kits usually are bigger, have been designed by a well-known artist and sculpted by a famous sculptor. They have also been packaged nicely and usually come with extras like art cards, stickers or badges. Sometimes we might have to pay a little bit more in postage, but again the producer is using this higher rate so the product gets to us in the best and safest way without damage. If a kit is expensive, then chances are it warrants the price. It's a falsehood to think that all miniature producers are raking money in off the backs of us hardworking hobbyists. If they were, in today's modern age of social media, and with the accessibility we have to them, we'd know about it and they'd soon be out of business. What is a fact is that most producers work very hard and don't make

How do recasts affect our business?

First of all, we have to explain roughly how a miniatures company operates.

We are small businesses whose products target a very small audience compared to wargaming, in example. Some costs are fixed and some others are variable, but that is not the main factor for the price of the product. The most defining factor is the estimation of sales of the average release. To get that estimation, we have to keep in mind all costs (sculpture, concept art, paintjob, casting, packaging, handling, marketing, a share of the fixed expenses, retailer's discount, wages and taxes), while keeping the price competitive. With a bit of luck we get back the investment sooner than later, along with a bit of profit (that might take longer of course) and we can re-invest that money on future releases while making a living in the meantime. There might be subtle variations depending on the particular circumstances of each company, but nobody gets rich with this, believe me.

In a pragmatic way, recast of a figure affects the performance of its sales. We sell less units of it, sometimes even putting its performance under the bottom line that means getting back the investment. When this happens, it endangers our capability of investing in new products and keep things working. It is as simple as that.

In what it comes to how we feel about it, it is highly eroding and frustrating. Imagine that you put your money, effort, talent and hopes on creating a product and there is a third party who is able to compete with you simply by stealing it and selling it for a third of the price you have to ask because they have almost none of the costs you had nor put any time, effort and talent on it. And wait, there is more! It is not that they steal from you and operate in a parallel way; they are compromising your activity selling to your same customers. I guess that any person with a minimum of empathy can understand the problem.

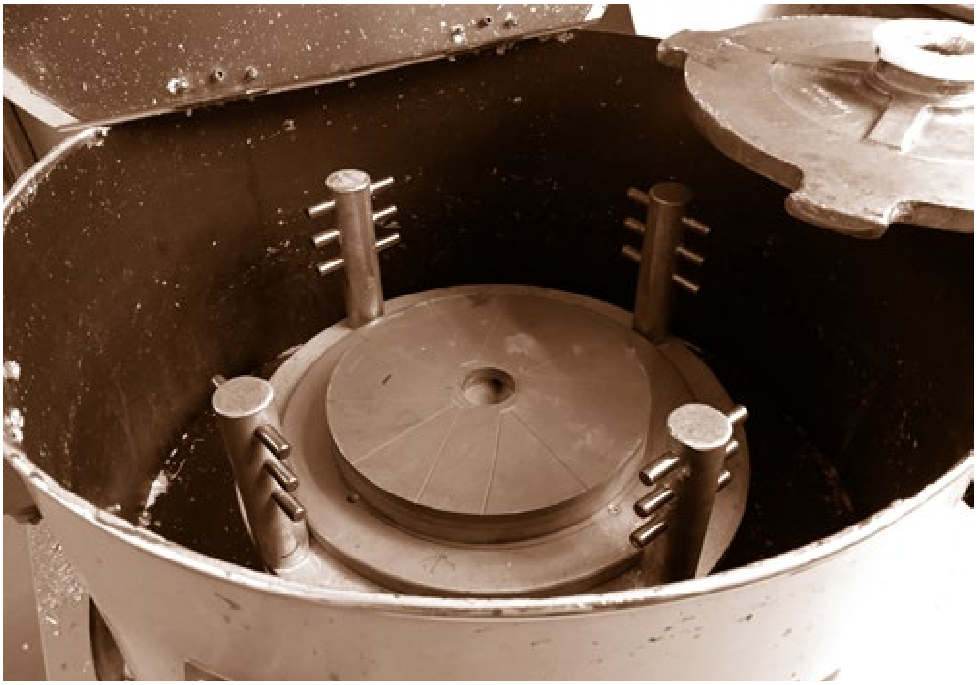
> *If the growth of recasting isn't halted, then at some point miniature creators will stop producing unpainted kits and move into other markets.*

a lot of profit on a miniature and a portion of that goes into funding their next release. Like all things in life, you get what you pay for.

This model is out of production (OOP), so who is it hurting? My first response to this is, well if you'd have supported the company by buying the miniature while it was in production then maybe it still would be… but none of us are blessed with foresight. By buying a recast of a miniature that is now OOP, you are affecting its possible future. Recently we have seen some old IPs resurrected. Over the last couple of years, we have seen ranges resurrected like Rackham's Confrontation, but if there is no call for them to be resurrected, why would a company bother. Imagine the Confrontation guys pulling in the talent that made the miniatures popular in the first place but expanding on that universe. If you love the models, why would you want to jeopardise that? Just because a miniature is out of production, it doesn't mean the masters and the IP have disappeared, someone still owns them. Even if the owner has moved on and the company has closed down, someone else will buy the rights to them. Maybe a producer has just put the kit on the back burner, because there is damage to the moulds, or they want to look at the sculpt to improve it in some way. It could just be that sales have flatlined, so they have taken it out of production, waiting for an opportune time to re-release it in the future. Don't assume that if a kit is out of production it is okay to just go buy a copy from a recaster; in fact, do something creative and make your own version. This might spur the IP owner to re-issue the model sooner rather than later.

Companies must also take a little blame for this when they produce a kit as a limited edition. I know the reasons why they do it – the cost of production of a second run and fear of having dead stock lying around. However, when a kit becomes popular and only has a limited run, you are making a miniature that is prime for the recasters to get hold of it. You might cover the costs of your limited run with the number of copies that you sell, but the recasters, in the long run, will make more and double what you sell. My advice to companies that do this is to get a better deal on your casting and distribution, so costs are not prohibitive for a second run and the miniature becomes easier to access by a wider audience. To those producers that make limited runs because they think they're making a collectible, as soon as your model is recast that collectability goes out of the window. And, once paint is on the model, I defy anyone to tell the difference between a legitimate model and a recast.

Games Workshop did it in the past, so why can't we? This to me is the dumbest of all the arguments that are used to justify buying a recast. It not only confuses IP theft with recasting, but from what I can gather it stems from a false rumour that Games Workshop copyrighted the name Spacemarine. Firstly, GW might have borrowed the term Spacemarine from a novel written back in the 70's, but when you register an intellectual property you are registering a concept backed up with images and linking it to a name. So, while they own the rights to their space marines, they don't own any rights to the term space marine in general. Nobody can copyright a phrase, they can trademark ideas around the phrase, but they can't own the words. One thing I will say is that GW have worked hard and produced some stunning artwork and models in the development and evolution of their games over the years and that is one of the reasons they're the biggest producer of miniatures, but they have earned that status and have every right to protect it from illegal copying of their products.



> *Companies must also take a little blame for this when they produce a kit as a limited edition. When a kit becomes popular and only has a limited run you are making a miniature that is prime for the recasters to get hold of it.*

Raul Lattore: Sculptor and Owner of Latorre Models and MProyec

I always felt lucky as my figures had been in high demand in the past. I know we have lived a hard financial crisis, but I thought there must be something wrong as I was losing many sales these last few years. I tried to do my best, as usual, but the numbers are even going down and down with every new release, until the point there is no sense to keep doing it. What is the sense of creating (designing, sculpting, producing, etc.) a miniature for a company if there is no profit…???

I remember the time when I used to sell 1000+ and 2000+ of each miniature, but that was around 2000-2008; the prices were lower then, of course. But the main thing was the market was loyal and supported the companies. Actually, you are lucky if you sold 200+… Of course, the difference is not all about the recast damage, but that is the bigger issue for sure.

The truth is recasters are selling a big number of miniatures from all the companies; more than we do (you can clearly see it in the items pages on the most popular market place). They have a very low prices, even lower than our production costs, so they are doing huge damage to the market. I guess people don't know the miniature market is so small and that these acts have a deep impact on it. But they also can't calculate the consequences of their senseless acts.

Yes, a big mass of the market has changed. They are not loyal anymore and don't really support the companies. Perhaps what is worse is they have no value for anything, so everything is right for them. My feeling after this is I don't want to do more figures for that market that I don't know at all. However, I don't want to forget about the loyal supporters that are still there, the true lovers of this hobby in my opinion.

So, after this reality… what about the future of the miniature figures market??? I have my answer, that I will keep for me. I think everyone who has some love for the miniatures should think about it and act by that.

Now, I'd like to highlight the effect recasters are having on the miniature industry, but to do this we have to give a basic idea of the cost it takes to bring a miniature to the market place, these prices aren't exact, but they are close enough. Let's imagine we want to produce a bust.

Concept art or licensing IP

Ninety five percent of miniature producers are just like you and me, they got into miniature painting the same way we did, as a hobby. Very few of them are trained or competent artists, so If your idea is an original one, you're going to need a concept artist. This could be the neighbour's son or daughter, or that artist you've seen many times on social media. If you want to produce some art cards or added extras where the concept art is used, it has to be good. Prices depend on the artist but as an average, let's say £400.

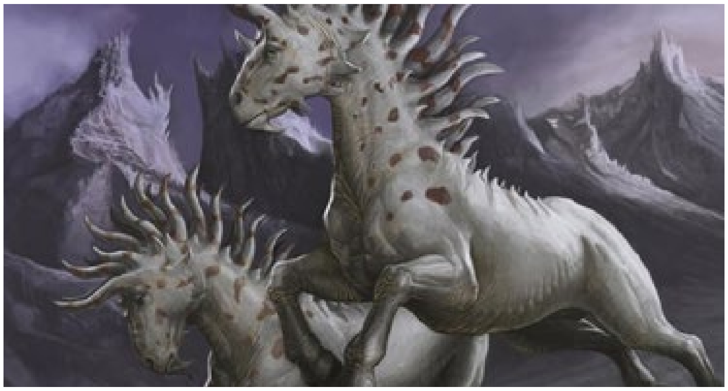
If you're going to be licensing an IP for your miniature, you have to pay the owner of the IP a percentage of each miniature sold, this is very difficult to quantify and, in some cases, might mean hiring the services of a lawyer to reach a deal with the holder of the IP.

Sculpting

As said earlier in this article, you get what you pay for, but let's imagine we want a high-profile sculptor who we know produces great work. Prices vary and can go up to well over £1000, but for ours – let's say £800.

Optional 3D Printing

Most sculptors produce a physical sculpt, but more and more are turning to digital. This has several pros. It can be easily and quickly altered during the creation period if you don't like something and you can choose to release the sculpt in more than one scale, but for our bust, let's say £100.



Casting Cost

Again, this is a difficult to quantify and depends a lot on the type of miniature, scale and number of parts and our initial run number, so for argument's sake let's say we want 50 copies of our bust – this is a new venture and we're not sure it'll be as popular as we think it should be. Average casting cost for a bust is around £6 per copy: this is derived from the cost of the resin and the cost of moulding spread over our fifty copies. Let's say £300.

Support Originality
Support Producers

INTELLECTUAL PROPRTY THEFT AND RECASTERS RUIN MINIATURE PAINTING

Only buy from reputable sources or direct from the producer
Don't be part of the problem – report recasters and IP theft and be the solution

Marketing

So, we have 50 copies of our bust in our hands, it could be the best one ever produced, but if nobody knows about it, it won't sell. For our imaginary bust, we've already said this is a new venture, so we can't afford a big marketing campaign, so we opt for a week-long Facebook advert at £5 a day. That's £35.

Packaging

Our advertising is working, and people want to buy the bust. We have to get it to them safely and without damage, so we need to buy some packaging. We can't buy in bulk since this is our first bust, so the packing is going to cost around £1.50 per copy. Let's say £75.

The Final Cost

So, we have a total of £1710, that means each bust has cost us £34.20 and that was without paying a painter for box art, which could cost us anywhere between £300 to £500.

Most companies are VAT-registered, or registered under a sales tax regime, depending on their country of registration. Let us say this is a UK company, so 20% tax has to be paid on every sale. With our production run of 50 busts, sold at £60, after deduction of VAT (£12) this would come to £13.80 profit per bust. In the UK, you get taxed 20% on profits therefore another £2.76 is eaten away, so net profit would be £11.04 per bust – net profit for 50 busts is therefore £552 (just enough to pay for the concept art for the new product). These figures do not include any pre-order promotions and loyalty discounts that the company may offer. If the company releases one bust per month, that is a total profit of £6624 – not even an apprentice's salary in the UK. That certainly isn't going to fund our holiday home in Monaco.

If these prices sound a little steep to you, I will say I managed to persuade three producers to give me their costs and I averaged it out for this example. Producers do find little ways to lower production costs, in-house concept, sculpting and casting or box art painting, but not by a lot and these prices are pretty indicative.

Let's now see what our bust costs a recaster to produce 50 copies. He buys the bust from us at £60. Next, he casts it, but he's not so bothered about quality of the cast or the quality of the resin; it could be more harmful, or toxic than the standard stuff, so he does it cheaper: £150. We've already advertised it, so he can use our images and description to put it up on his own website or market platform. Packaging, like his casting doesn't matter too much to him, because if it arrives damaged what are you going to do — complain? So, let's say he spends £0.50 on a Jiffy bag; a total £25. This costs our recaster a grand total of £235. So, for the same number as ours, 50 – each bust costs him £4.70. He can sell it for half what we can and still make more profit than we do. The recaster will try to make as much money as possible. Does he pay taxes on any of his sales?

> *I have already had two conversations with producers who have decided not to release miniatures because of their fear of it being recast.*

So, apart from the obvious monetary effects recasting has on our industry, there are other implications. The main one being that from that small amount of profit legitimate producers have to not only pay any staff that work for them, they have to start to fund their next release. The recaster doesn't have to do that, the producer is doing it for him. Also, if a creative is producing a miniature and then has to try and take a recaster to court to get them to take models off their site, that's more time, money and effort that they are on their own business and producing new miniatures for the rest of us. So why would they bother, eh? Especially when there are other industries where their talents are equally recognised and they could get the same, if not better money, without all the hassle. That would be a major loss to us who support their legitimate releases and love painting their creations, because if all the best creatives leave this industry for calmer ones where would our hobby be then? From a personal point of view and as the owner and editor of FPM that survives on the people who produce and paint these models, losing them would be devastating. I have already had two conversations with producers who have decided not to release miniatures because of their fear of it being recast. To me, this is a sad state–of–affairs when fear of products being recast and the dread of the time and effort, they would need to spend in removing miniatures that are being recast stops producers from releasing a miniature. If you don't just want to take my word for it, read the comments by the sculptors, manufactures and resellers dotted around this article.

Patrick Masson: Sculptor

How does recasting affect me as a sculptor? I accept commissions for companies paying great attention to who will cast my work as I do want to guarantee the final buyer will get the best reproduction of my work. Casts are made with great care from the original model to avoid as much as possible all the defects. Recasts will absolutely reduce the quality of the product as it is made from a copy and not from the original. It will never be made the same way as the original cast and will increase the deformation, reduce the precision and give the buyer a bad vision of the original piece. And I really want the customer to be happy with what I am doing.

Moreover, I sell my works to a company and I just don't want it to be stolen by someone else. Recasters are not allowed to do that, it's as simple as that.

I use the example of my recent piece Tinkerbell that has been recasted. This piece was made because my client Blacksmith Miniatures was able to obtain the licensing IP from the awesome concept artist Jean-Baptiste Monge. This is not easy to have such a great name giving his rights for miniatures as our industry is a small market. It is not often the case that well known artists are interested in making miniatures, so this is a great chance. However, if this artist realises that because of this market his original art is stolen by recasters then he will probably never again allow anyone to do a new miniature based on his work. And for me as a sculptor, it means losing the opportunity to work with artists that I admire. We are not allowed to do miniatures based on the artwork of someone else without having direct approval through the licensing IP. The original artist must be rewarded for his art. My client has taken high financial risks to launch a range based on Jean-Baptiste Monge with very small profits. With the sales he loses because of recasters, he might be in a situation where he can't do new models, so it means a direct loss of work for me and it means no new products on the market. What will the recasters do then? If no new awesome official models are in the market, then there is nothing to recast! Think about that when you buy recast and don't do it please. Go through the original art. You'll have the true quality, and you'll support the creators so that they can make new products for you.

The worst is that you can't do ANYTHING about it, as taking them to court would be more expensive than the actual compensation you'll eventually get (if you are lucky and if the recaster is in a country that abides by the same IP laws as you) and it is impossible to detect which customer are in reality recasters.

So, the only thing you can do is to put yourself in the hands of the customers. There are people who don't care for explanations; they just feel entitled to buy a hand-made product devised by masterful artisans for basically peanuts, no matter what happens. We don't care for them either, as these persons, who don't care for the community or the survival of the hobby, are not the kind of customers we want. There are other people (a majority) that we trust are going to understand why we need a change of attitude about this. This article is aimed essentially to them, to explain a bit more what we do and how things are.

So, what do we do?

Well, firstly we have to stop buying from recasters. Sometimes their web shops look legitimate because they use the same images and text found on the producer's site (of course, they not only steal the product, but its marketing material as well), but the big giveaway is the price. If it's a lot cheaper, then there is a strong chance it's a recast. Sometimes they won't use the correct name for the miniature because they falsely think this absolves them from any legal comeback. So, if the miniature of Batman is called 'Dark Vigilante', or Yoda is called 'Green Goblin Knight' again, there is a strong chance it's not a legitimate model. In both of these cases, a quick email to the IP owner will clear that up and if you're alerting them to the theft for the first time, then you're doing them a favour. More often than not, the recasters do not include the producer's name either so you might not know who the original manufacturer is. Nor do they include details such as the sculptor's and/or painter's name. Google or searching around a legitimate reseller can help you here. If your still having difficulty, then drop us a line at FPM.

Another thing you can do is only buy your models from reputable sites. There are several in the UK, Europe and worldwide, and with this Google is your friend. If you're still finding difficulty, again, drop us a line on the FPM Facebook page, we'll gladly point you in the right direction.

> *Sometimes a recasters web shops look legitimate because they use the same images and text found on the producer's site (of course, they not only steal the product, but its marketing material as well), but the big giveaway is the price. If it's a lot cheaper, then there is a strong chance it's a recast.*

When you buy a miniature at a show make sure it comes in the proper packaging. If it doesn't, then ask the seller why and make sure the answer they give you is credible before you walk away with your model. Also take the seller's contact details, because if it later turns out to be false, you'll be able to get in touch with them. You wouldn't buy paint where the seller claimed it was Vallejo, but didn't come in the correct dropper bottle, so why would you do this with a miniature or bust?

If you see a miniature for sale and you suspect it is a recast, inform the producer—they'll thank for it. If it's on a market site like eBay, report it to them as well; it's easy to do, every sale page has a link to report the item – choose IP theft. Also, if you know of a recaster or someone who buys them send a link and a quick message to the producer or tell us – we can do the same. You might have spoken to them a few times at shows or on social media, but these people are really threatening the hobby you love. And remember, for every legitimate miniature you buy and they get cheap, you are subsiding their hobby.

Lastly, if you spot a mini that you suspect is a recast, but don't know, or can't get hold of the producer please don't just forget about it or assume someone else will report it. Let us know, either by email or via our social media pages. We'll get in touch with the producer and let you know if it's a legitimate model or a fake.

FPM**PRODU**

Terry Cowell has been a fan of Black Sun since they first started producing miniatures and in the near future, he will be interviewing owner Carlos Vasquez and sculpting maestro Joaquin Palacios, but for now he is really happy to review one of their recent releases.

Madax

Price: £40

Scale: 1:24th

blacksunminiatures.co.uk

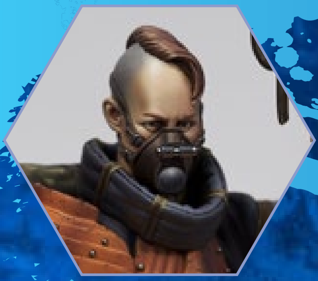
An interesting sculpt made from an up and coming Japanese sculptor named Kuri Kuri who has let Mr Lee's Minis help release it into the UK/EU/NA markets. There are 2 versions, but the one that we are looking at here is the original sized one from the artist that stands 150mm tall, which is the size that it was originally intended for and allows for it to be seen in all its glory! Kyle Cruickshank takes a look.

Dragon Tamer

Price: £80

Size: 150mm

www.mrleesminis.com



Chris Clayton sci-fi sculpts are like buses, you wait for ages (or in this case years) for one to be released then 2 arrive together! 0.4 from Brokentoad, and this belter from Cult of Paint. Cult of Paint is a partnership between Andy Wardle and Henry Steele. Neil Kilshaw brings us his thoughts on this.

Ana – Bust

Price: £60

Scale: 1:12th

www.cultofpaint.com

This month, Andrea sent Terry this miniature for review in 3 different scales. They were only too happy to provide evidence that they can produce different scales without losing the essential detail. Today our miniature market has become more focused and you will rarely find an artist who paints at only one scale. They do the scale availability across the entire Eisernes Kruez range and with this particular miniature, it opens up the ability to recreate some breathtaking scenarios.

Soldat im Stechschritt

Price: € 14 / €25 / €60

Scale: 1:72 / 1:32 / 1/16

www.andreaeurope.com

REVIEW EDITOR
DAVIDE RAINONE

CTREVIEWS

Nocturna Models have always produced imaginative, high quality miniatures and they have recently re-vamped their website.

Luke Wilson has had this bust for a while now and has really been looking forward to painting her; but first thought he'd do a review as we don't see many versions of her around and we think people are missing a treat.

Lilith Bust

Price: £50

Scale: 1:24th

nocturnamodels.com

Stossie's Heroes, owned by Thomas Stoesser, has been producing 25-30mm figures for a while, specifically heroes from WWII. Recently they have decided to move up into the large-scale figure market. Normski, who has reviewed the smaller figures for Initiative Magazine, takes a look at the first two offerings in this scale and brings us his findings.

Stossie's Heroes

Price: £14.40 each

Scale: 1:32nd

www.mrleesminis.com

A while ago, the Italian miniature distributor and producer Bestsoldiers released on the market a new bust about a medieval knight.

Many people have seen the stunning box art, painted by Sergey Popovichenko.

Davide Rainone brings us his thoughts about this bust.

The Guardian

Price: €48

Scale: 1:12th

bestsoldiershop.com

A French company, Blacksmith Miniatures, recently ran a very successful Kickstarter campaign where they wanted to bring to us miniatures based on the work of Jean-Baptiste Monge.

The range has some very nice miniatures, and in many peoples' eyes Tinkerbell, sat atop a garden bird with her grasshopper friend, was the pick of the bunch.

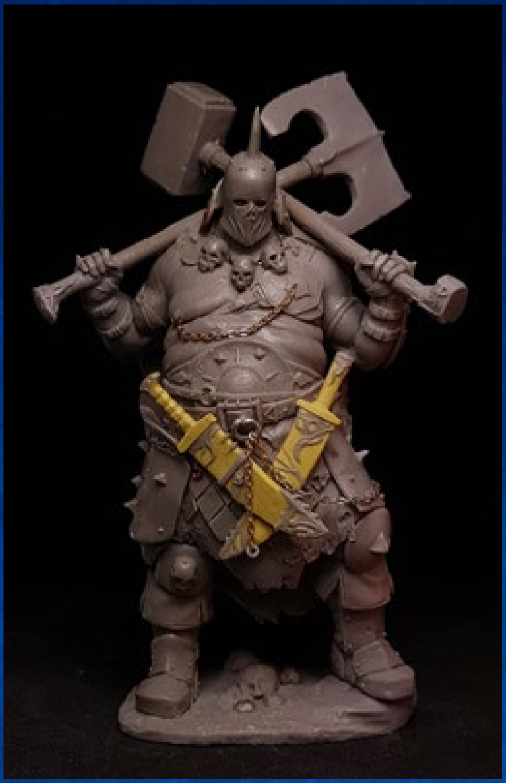
Shane managed to get his hands on one and brings us his thoughts.

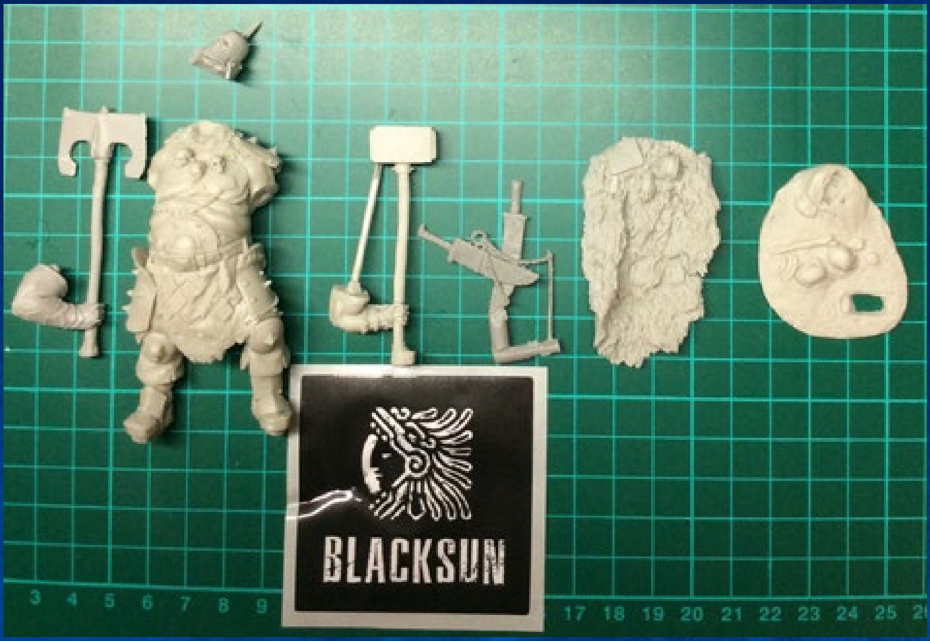
Tinkerbell

Price: €77

Scale: 1:32nd

Blacksmith-miniatures





Madax, Legions of the Black Sun

BLACKSUN MINIATURES

Black Sun began to establish themselves as a serious player in the miniature market in 2015 and the first few releases were excellent, but in April 2016 they released the first miniature sculpted by Joaquin. For me this was when they truly forged their identity and the collaboration has seen regular releases since then which have been truly inspired.

In September this year, Black Sun decided to restructure and, in the future, will only produce 75mm kits. Such is the demand for their beautiful fantasy creations, I can see why this makes sense.

The first thing to point out about Madax is that he comes in the new packaging. The editor hates talking about boxes, but truly you would want a new watch to arrive in this. More importantly the packaging inside the sexy box (yep, I said that editor) is practical and does its job. What did stand out is that every component was bagged separately. It just made me feel like there is a real attempt to please customers here.

The second thing was pointed out by my daughter that the name Madax is possibly a combination of the words Mad and Axe and could provide clues as to the character's personality.

The kit consists of a main torso, a pair of daggers to hang at the belt, a fur cloak, a masked head and a skull base. Oh, did I forget something? Of course, he also comes with one 'no nonsense' axe and one 'no nonsense' hammer.

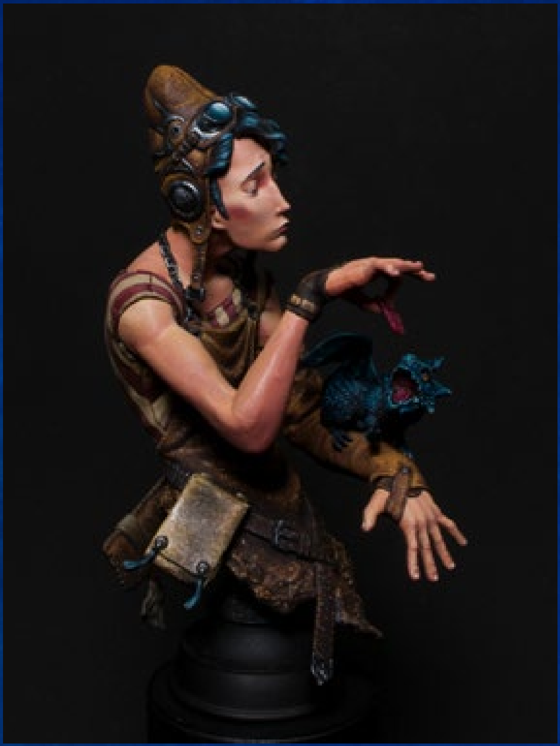
The detail is exceptional and the intricate designs on the wrist guard and daggers are impressive. The fur is fantastic which needs reference because too often we see clunky fur on figures, where fur effect is implied but not so well defined. Fortunately for us, Joaquin does not sculpt clunky fur ☺

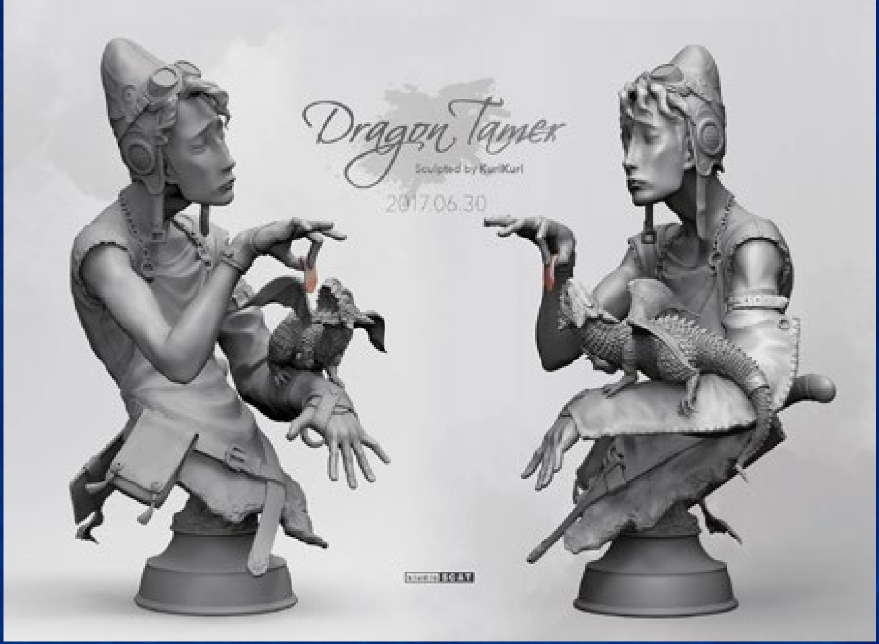
When the figure is assembled, it creates an imposing figure. You could imagine this guy standing at about 8 feet tall and the executioner style mask adds to the look of foreboding doom. He has his huge weapons slung casually crossing over his shoulders and despite his casual stance, the chain piercing his skin and the skulls adorning his neck suggest that this guy is no stranger to pain.

Conclusion

A Black Sun miniature should be on everyone's shopping list and if your loved ones don't buy you one for Christmas, they don't love you…simple. To take matters into your own hands (because you're worth it!), visit www.blacksunminiatures.co.uk

I will definitely be reviewing more from Black Sun in the coming months and in the meantime, I'm looking forward to painting my Madax; basing ideas, anyone?





Dragon Tamer Original Size!

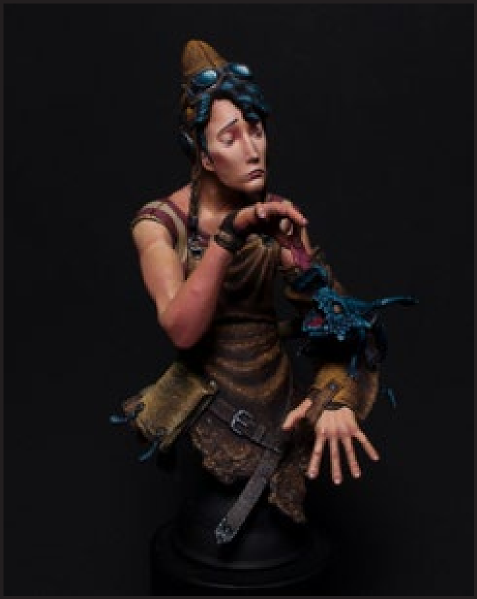
As it is such a large kit, it is packed in one of Mr Lee's Minis new boxes filled with black crinkled paper for padding, and the smaller bits of the model packed in zip lock bags. On the outside of the box you can see the Mr Lee's logo embossed, and on the front flap a small thumbnail sticker of the Dragon Tamer model in resin.

The model itself is cast in high quality resin and is supplied in 16 pieces! The tamer himself being 7 pieces + 1 for the stand, and the dragon being 8 further pieces. This makes it quite a kit, but also allows for a lot of sub assembly painting to be done with it. This is especially true with the dragon, which can be assembled and painted separately from the tamer to allow all the parts to be seen and worked on.

Assembly overall is quite straightforward, being that it is a 3D print with great casting. Minimal clean-up is required and most parts slot into each other thanks to the tabs and slots for the pieces. The biggest part to be careful on is the dragon's wings. They are quite thin to begin with, so require a bit of finesse to ensure they go on the model securely.

The original box art was done by Roman Gruba on the 80mm version, but since it is a 3D print it is the same piece, just of a different scale. The paint work shows off the different materials that Kuri placed within the figure itself, though heavy in different types of leather.

At the moment, it has been produced in a smaller run and it is unclear at this time if more will be done in the future. They are working alongside the artist to get the most out of the piece, but also to keep it being a special piece of work for one to paint up.

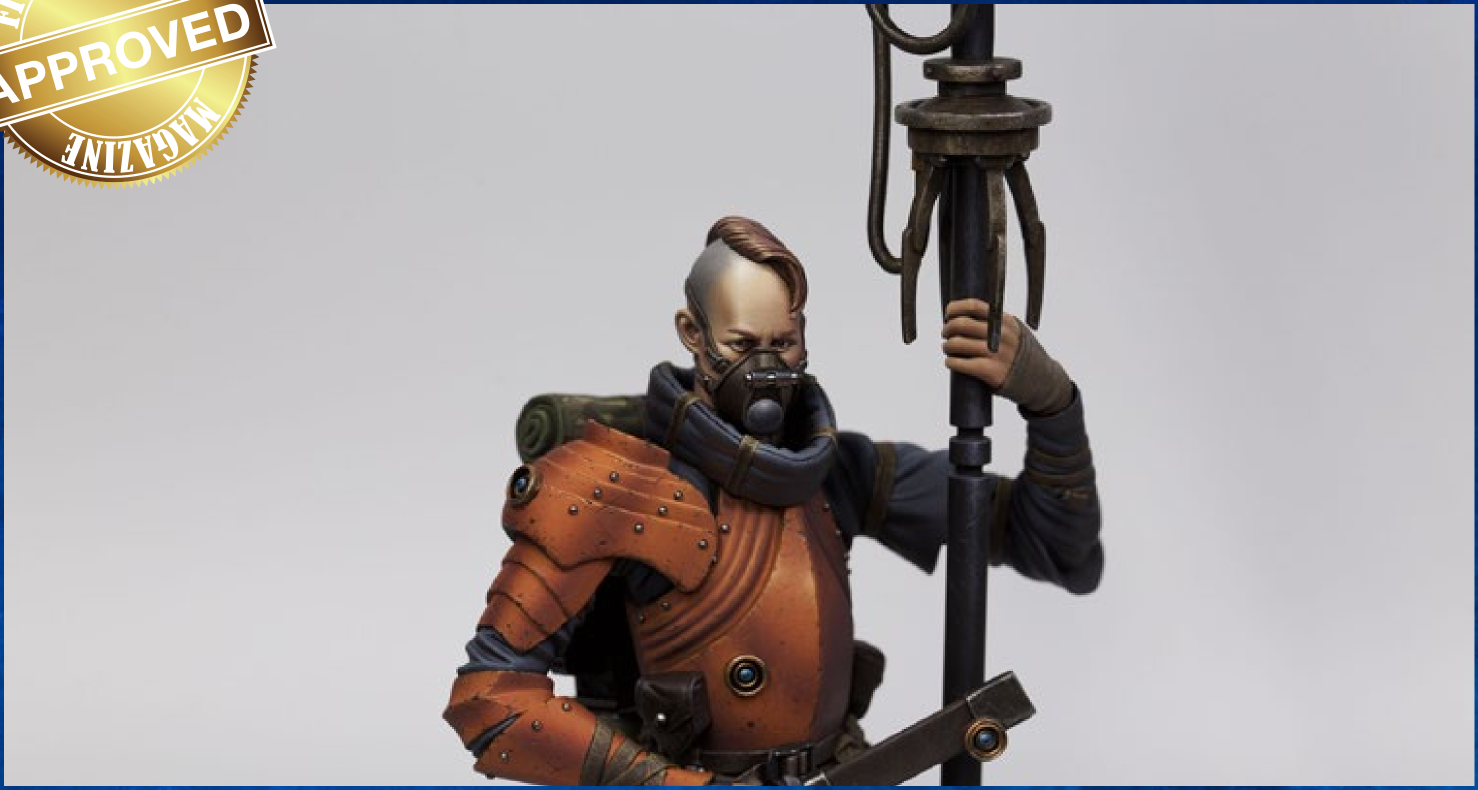


Conclusion

Overall, it is quite a piece of kit that Mr Lee's Minis has released. They are pushing the boundaries of 3D works in new ways and working with unknown artists to bring them to the foreground for the wider miniature community. It is also a nice kit to show off from Mr Lee's Minis something other than the plastic blister, and perhaps more such premium kits will be released in the future.

It is available from Mr Lee's Minis in both versions now. The 80mm version retails for £50, and the 150mm version for £80.

FIGURE PAINTER APPROVED MAGAZINE



Ana Bust from Cult of Paint

Formed in late 2017 and initially offering painting classes internationally which have proved to be very popular, Cult of Paint has now branched out into airbrushes and miniatures. The first 2 miniatures are both of Ana, a 54mm figure sculpted by Raul Garcia Latorre and the subject of this review a 1/12 bust by Chris Clayton.

The concept is a collaboration with Max Fitzgerald (@maxstaxiderma) who Henry had been following and was impressed by his work, especially his fan projects for Warhammer. As part of CoP's agenda is to work with other artists, this was an ideal opportunity for them to get Max involved in the project for both Ana and future releases in the series.

Henry explains 'Our aim was to create a female androgynous character to buck the trend of endless large breasted sci-fi and fantasy female creations. Additionally, we wanted to focus on exploration rather than conflict. Max brought the sci fi medieval twist to the table which we loved'.

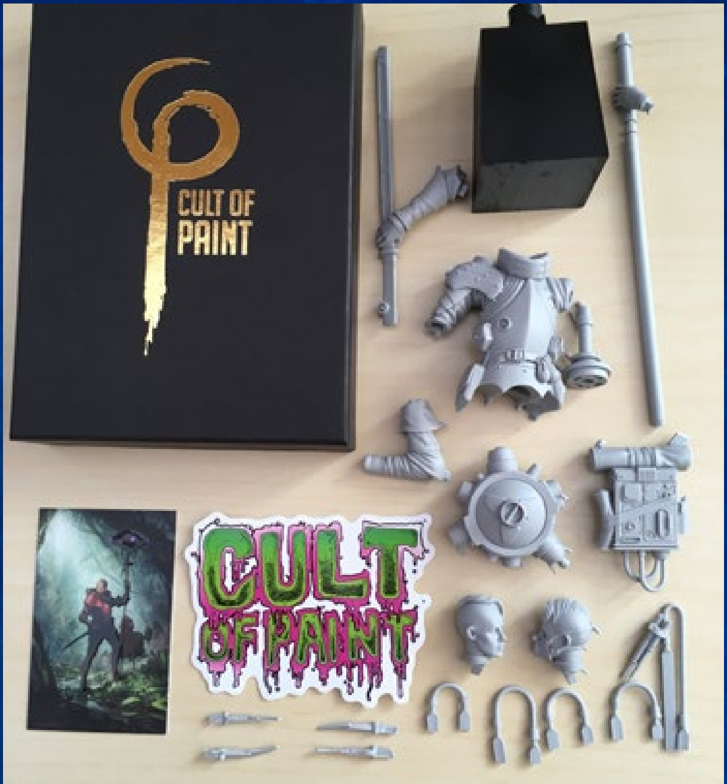
Ana is primarily an explorer and her equipment is designed to assist her in her survey work to discover worlds suitable for life forms. She has a small spaceship acquired through mercenary work. She uses her staff to gain readings from the ground which takes topography data. The drone at the top of the staff is enabled to leave the staff and work remotely.

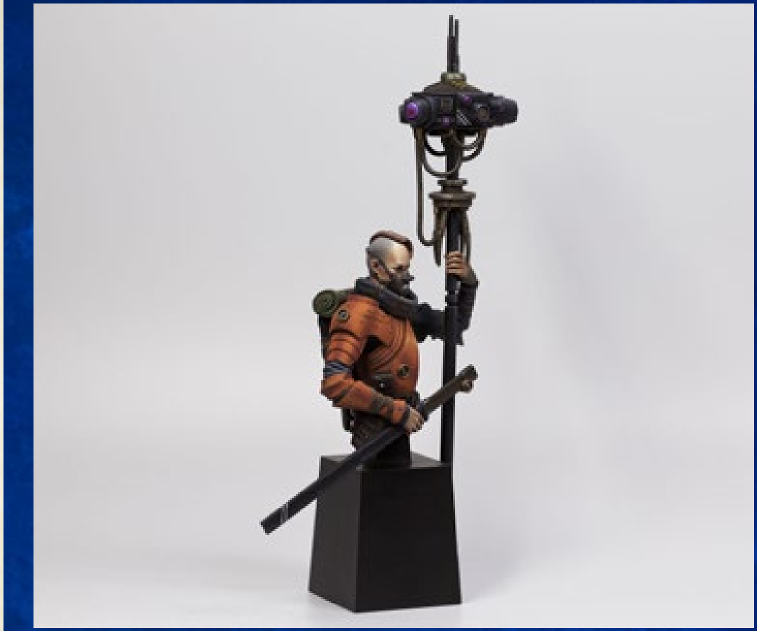
The intention is to develop the backstory in line with future figure and bust releases, which will initially focus on Ana's crew and will include AI and alien characters.

The kit screams quality even before you open the box. The outer packaging for posting is robust and the stylish black box with the Cult of Paint logo really enhances the feel of this being something special. Even the foam packaging has a classy feel to it with its velvet surface. There is a nice CoP sticker and a full colour card of the original artwork for Ana with your edition and a copy number on the rear.

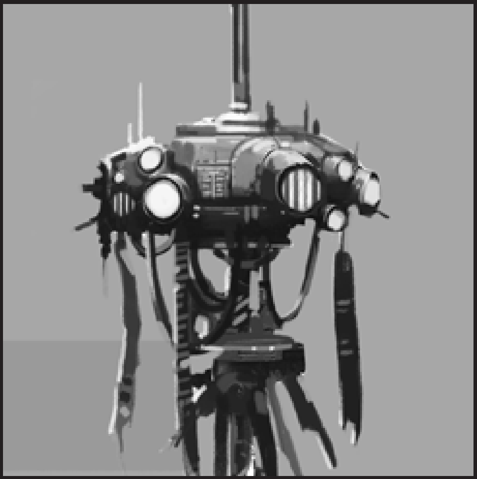
CULT OF PAINT

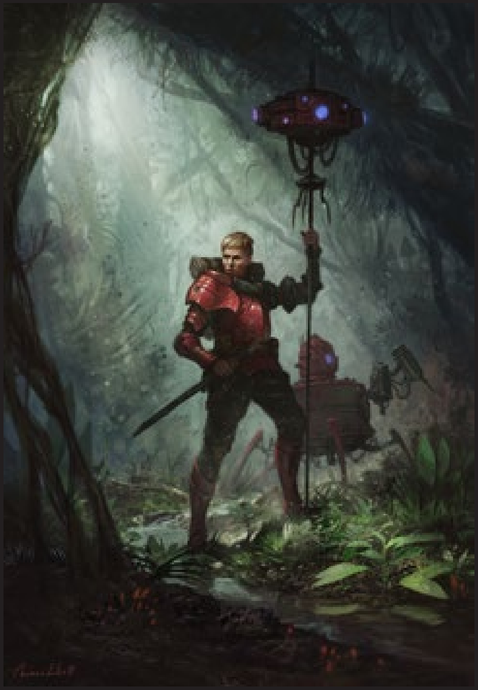
The kit is cast in flawless grey resin. There are a few moulding pips as you would expect, but they are very sensibly placed so as not to damage the fine detail when you remove them. There is very little sign of flash; perhaps some fine lines may appear once it's primed? There are 20 parts (including an alternate head and base) many of which are for the staff





and drone which she holds in her left hand. It will be interesting to see how painters manage the lighting effect options for the drone. You can clearly see the detail in Chris's original sculpt. Something which really sets this kit apart is the fact that for the 2 long resin pieces, the staff and sword have strong metal inserts cast into them to prevent them from warping--other manufacturers please take note. On a dry fit it goes together beautifully. For those who have been fortunate enough to handle an unmade version of Hush, it has the same definite feel to the fit of the parts. As you can see in the photos the staff extends down the side off the base, which has a small notch cast in to its bottom to line up the staff, as well as an idiot proof mounting pedestal for the body of the bust. These are all really nice touches.

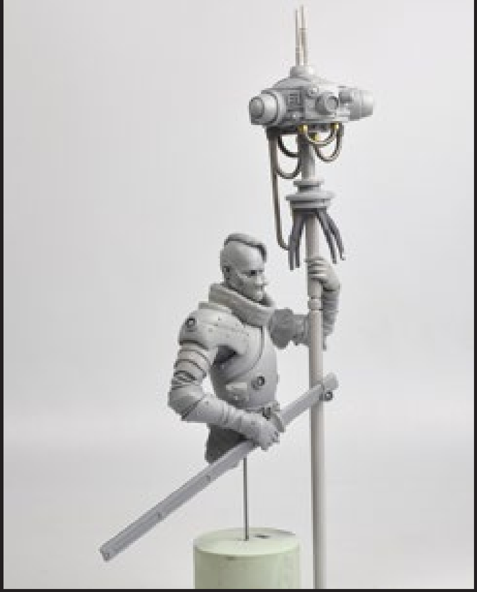


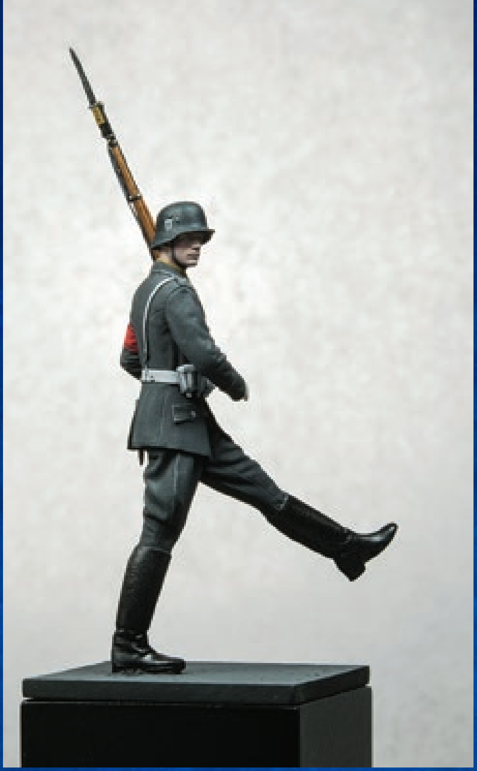


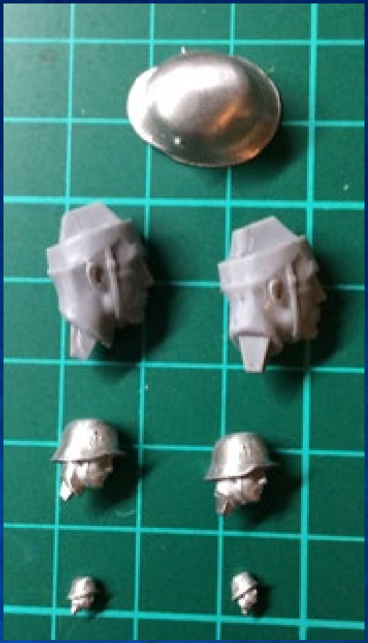
Ana is supplied with 2 alternate heads, one with a gas mask and one without. Apart from that they are identical in terms of features and hairstyle. Her armour has a Medieval or Gothic feel to it, as does some of her equipment, such as bags and pouches. In contrast her sword looks like a futuristic samurai weapon and her backpack and drone are reminiscent of classic sci-fi images. It is a curious mix, but it works, and in doing so provides the painter a lot of interpretation possibilities.

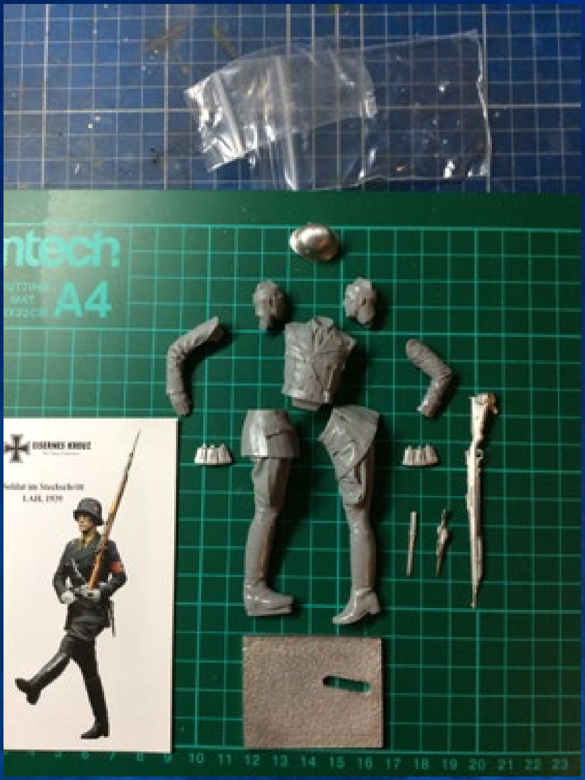
Conclusion

This is a very high quality first release from Cult of Paint which I am sure will be very popular and I look forward to seeing the various versions of it online and around the shows. I'm struggling to find any negatives, to be honest. I guess it would have been preferable if the base fit into the box rather than being supplied separately in the outer packing, but I think it will just about fit if you cut a corner off the foam packing to make space for it. I'm already looking forward to the next release from CoP and seeing how the backstory for Ana and her crew unfolds.









Soldat im Stechschritt

Andrea has been recreating iconic images for years now and although this figure might prove controversial to some given its association with Nazi Germany, there is no intention to cause offence. We would all like to forget Nazi Germany, but we can't because it is part of the world's history. Andrea recreating this image does not endorse the past atrocities.

As a child looking at old footage of the war, one of the first things I remember was seeing the stechschritt or stechmarsch. It was known to me then as the goose step and Wikipedia tells me it originated in the Prussian Military in the mid-18th century and has now been adopted into the military of over 70 different countries.

To see a single person attempting to march in this way conjures images of John Cleese on Fawlty Towers; however, when you see an entire parade in formation it becomes an awesome spectacle.

In the UK today, we are probably most familiar with the Coldstream Guards. Who hasn't seen the goose step during the changing of the guard?

The 3 sizes I am reviewing today are the 1/16, 1/32 and 1/72 scales. Each miniature has 2 head options. The larger scale versions are single figure while the 1/72 scale includes 3 separate figures with 6 heads in total!

The 1/16th kit as with other EK kits are produced with a combination of high-quality resin and metal. The metal components offer you additional options when painting. If desired, you could polish the helmet and stain it to increase the authenticity. The detail, as with all Andrea kits, is exceptional and having painted these kits before it is really very welcome when you open the box to find minimal preparation is needed. Andrea Miniatures is very good at working out where to make cuts before the casting process, so that lines are naturally disguised by assembly. Although provided for all scales, the two heads on the larger scale are where the differences between them is most apparent. One of the heads has a longer nose and a more pronounced cheek bone structure, giving the face a harder look leaning more towards a frown, whereas the alternative is more like the softer face of a youthful new recruit. The pictures on the rear of the box will be handy to act as a colour guide for painting arm bands and badges.

On the smaller versions, Andrea has simplified them by making the left arm and rifle one component and the ammo belts and daggers are part of the torso, with only a single knife on the 1/32 scale troop.

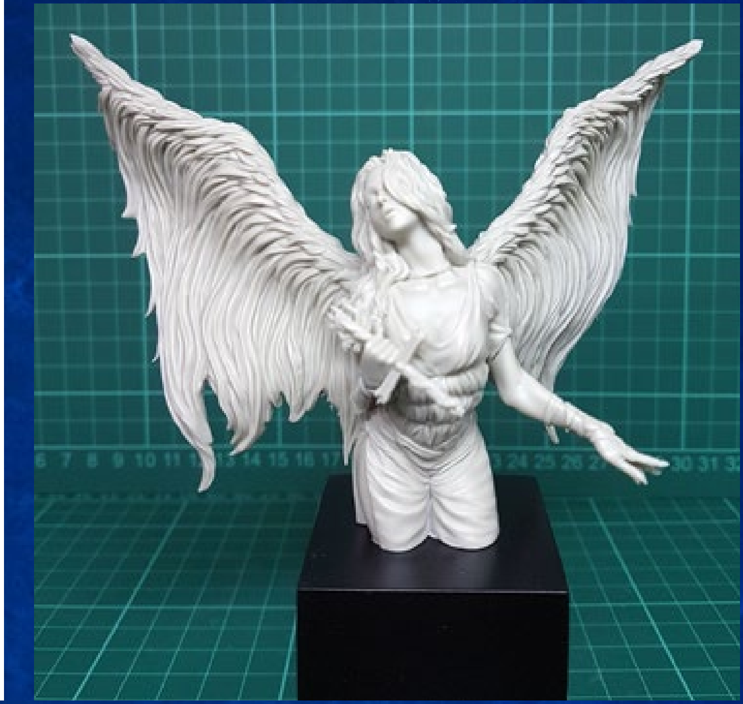
The two head option remain, though, and the detail is excellent although it is naturally difficult to distinguish subtle differences on the 1/72 figures.

ANDREA
Miniatures

Conclusion

As a display painter I naturally lean towards the larger scale figures, but there is a temptation to buy a whole lot of 1/72 scale miniatures. It would make a truly breathtaking diorama!

Anyone wishing to purchase this figure is in for a treat this month. Buy the figure at www.andreaeurope.com and then use the excellent step by step tutorial in this issue of FPM and paint along! Once completed, log on to Facebook and post on our web page ☺



Lilith

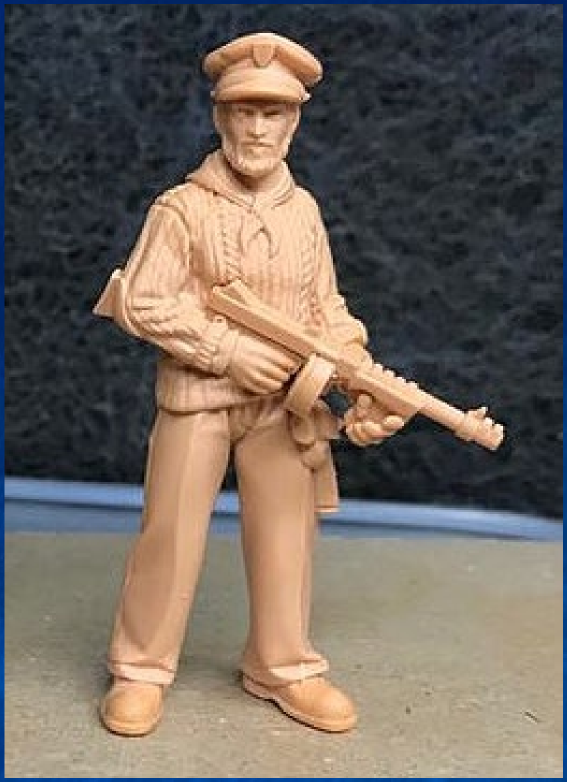
Being Nocturna, I was expecting high quality and you get this from the moment you receive her. She comes in a very sturdy metal tin and is nestled nicely in layers of foam. The postie is going to have to go some way to damaging this figure. I grabbed her at a show, so not only did I get a completely undamaged tin I also got to have a chat to one of the owners, Jesús Martín, who is always nice to catch up.

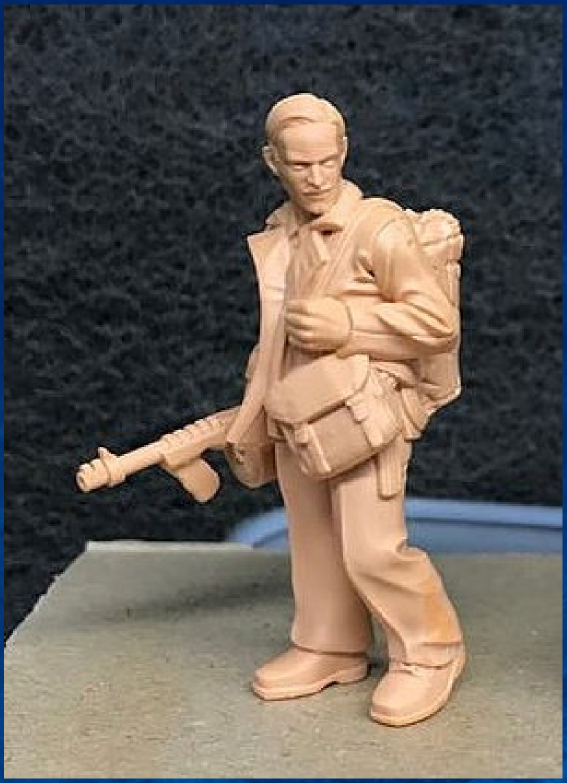
Anyway, back to the figure. What do we get? Lilith comes in 4 pieces and it's pretty evident where each piece goes. Looking over the torso, there are three small gates and that is it. I couldn't find a single mould line, so kudos to the caster in this case. Moving over to the wings, I'm not 100% sure what they are meant to be as they look more like fur than feathers, but it works and they are as elegant as the body. They certainly have the shape that just invites your brush. Again, there are 3 gates on each wing but no flash or mould lines at all. Lastly, we have the two hands. Her left is sort of outstretched to the side, more to balance the pose with some a very delicate metal cuff that also has some very fine detail of beads leading around the hand. This arm has just one small gate to remove. Her right is clutching a cross with an effigy wrapped around it, all adding to the atmosphere of the piece. I could find one small piece of flash on this one, which can easily be removed with the tip of a craft knife.

On fitting this piece together, the wings just slotted into place and there is no need for any filler at all; likewise, on the arm too. A few minutes after sticking her together you can get right into the painting, which is a real bonus.

Conclusion

From the start, I was expecting great things and I wasn't disappointed. She is a fantastic, beautiful figure and a joy to build and hopefully paint, too. The box art painted by Jesus is just fantastic and it all adds to the atmosphere of the presentation. Lilith is a great addition to the Malefics range, which is growing very nicely, and as always, I look forward to what's added next.





Mr Lee's Minis Stossie's Heroes 54mm Range

This miniature is a sculpture of Lieutenant Colonel Robert Blair "Paddy" Mayne, who was a British Army soldier who founded the Special Air Service (SAS). It is cast in 2 parts of pink resin and is really nicely detailed, especially the woolen jumper. For an experienced painter, those details are a painter's heaven.

Paddy is sculpted in his SAS uniform with an addition of a neck scarf. The pose is a resting non-action pose and is ideal for display painting and a scenic base.

The miniature is an up-scaled version of the Bolt Action sized miniature and some of the details are a little rounder than other high quality 54mm minis, but it's still a nice piece and will paint up superbly.

Jock Lewes

Lieutenant John Steel "Jock" Lewes was also an SAS officer in WW2 and was the founding training officer of the regiment.

STOESSI'S HEROES

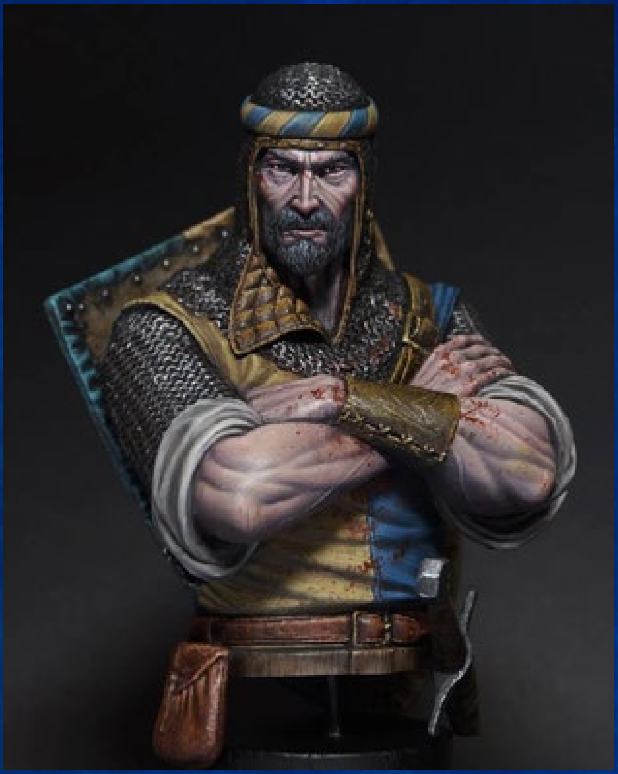
Like the miniature above, this one is also cast in pink resin and shows Jock in North Africa in 1941 with a packed parachute over his shoulder and a bag of Lewes Bombs (which he invented) holding a Tommy Gun and turning to encourage his followers, just like his life size bronze statue in Credenhill in Herefordshire, UK.

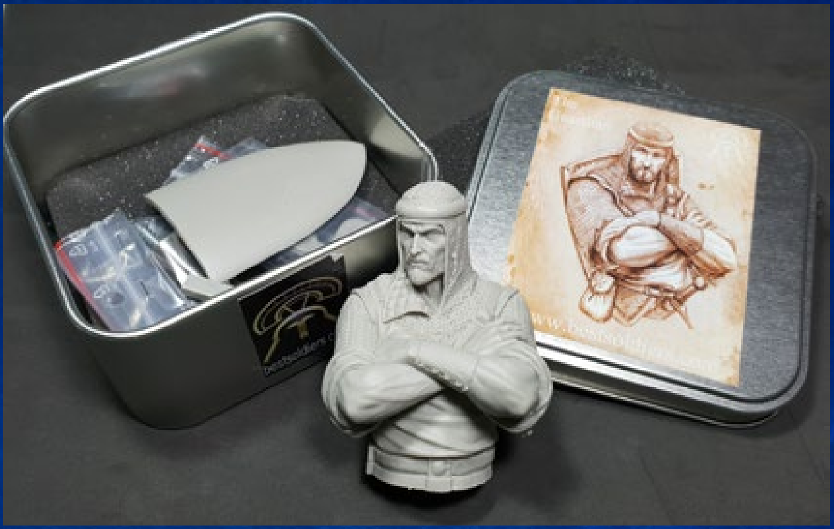
The miniature also comes in 2 parts and again is a re-scale of the Bolt Action 28mm sized miniature of the same design.

Conclusion

Both miniatures come on their casting gates and have really fine mould lines and some flash which will be cleaned up very easily.

The two miniatures are very nice pieces and will indeed look great on scenic display bases. You can find both pieces at Mr Lee's Minis store at the address above or catch him at various shows around the UK and Europe.





The Guardian, Medieval Knight XIII d.C.

The bust portraits a medieval knight, but as the second box art suggests, it fits well also appearing as a Templar Knight. Also, the absence of a helmet, or distinctive objects in general, can help in locating him in various historical periods without being obliged to paint him in only a few versions.

This resin bust counts 4 pieces: the full body as a whole block, the shield, the sword and the leather bag in a scale approximately of 1/12. Every component has its own little plastic bag.

The kit comes inside a squared metal box like other brands have, well packed between two thick layers of foam.

What I got was a special launch edition with an extra piece: I am talking about an ingenious screw stand to elevate the bust from the base. You can see it from the pictures; it's a very useful item you can also buy separately from the Bestsoldiers' store.

The overall quality is very good in resin: no lines to sand off, few resin films to remove from the bottom area and only one very little hole to fill under the edge of one finger.

The print is perfect also about the level of details shown over the skin and leather textures, the beard and the chainmail. The textures are different from each other, depending if the material is of hard leather or soft leather inside the shield or the bag. The skin, too, has a unique pattern for the arms or face. In my opinion, it increases the interest of the model because it keeps high the interest on different surfaces creating a wonderful canvas over which to paint.

The shield is completely flat, leaving the painter free to interpret it as he wishes using Templar or other medieval insignias as well as on his clothing.

Conclusion

The bust is pretty static, but his strong facial expression, with the focus on the crossed arms, gives him such a noble, charming and interesting look I have fallen in love with.

In my opinion, Bestsoldiers is affirming itself as a very good producer because the quality of the products and the choice of subjects.

Good luck for the future stuff!

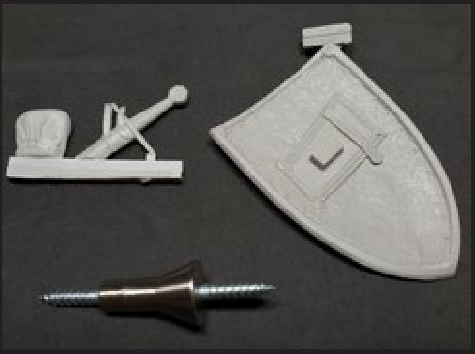
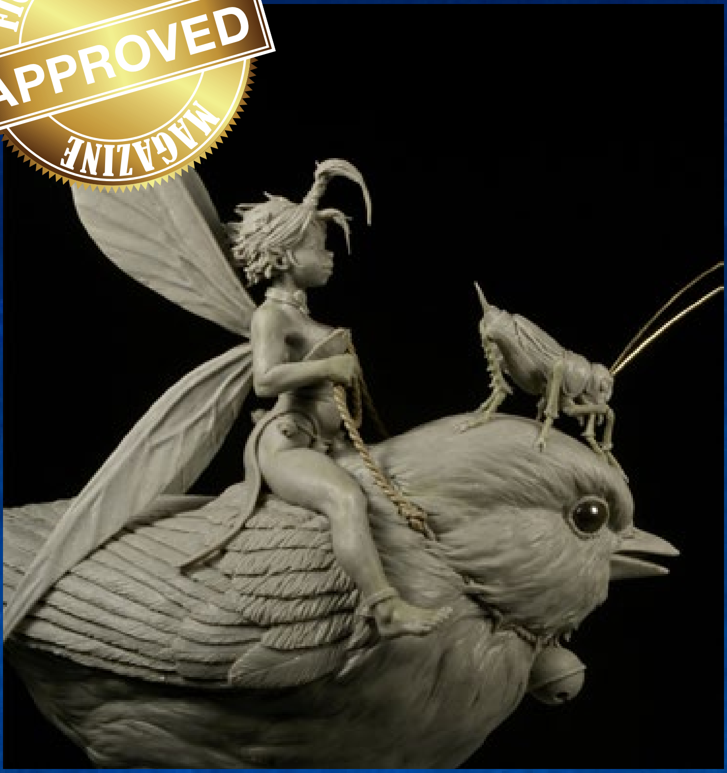
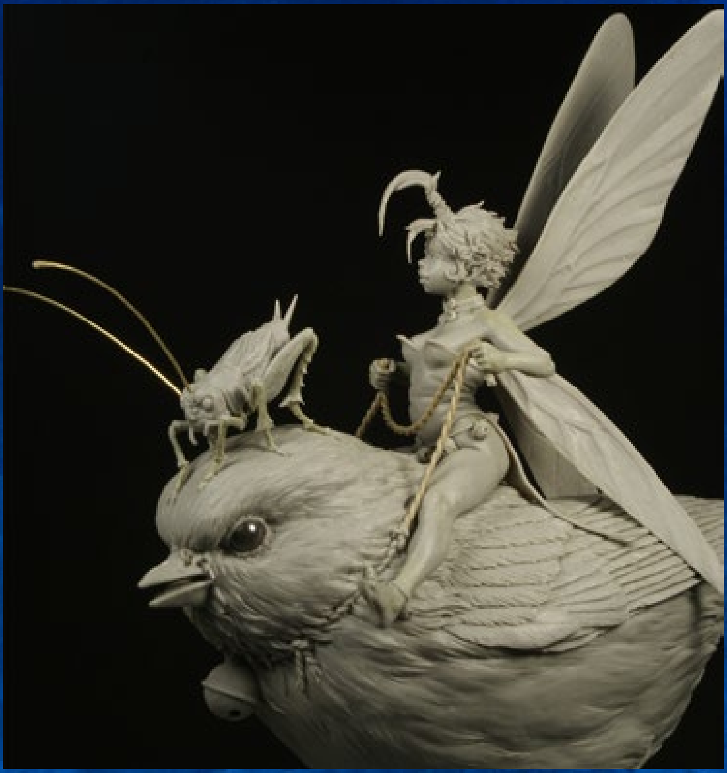


FIGURE PAINTER APPROVED MAGAZINE





Tinkerbell

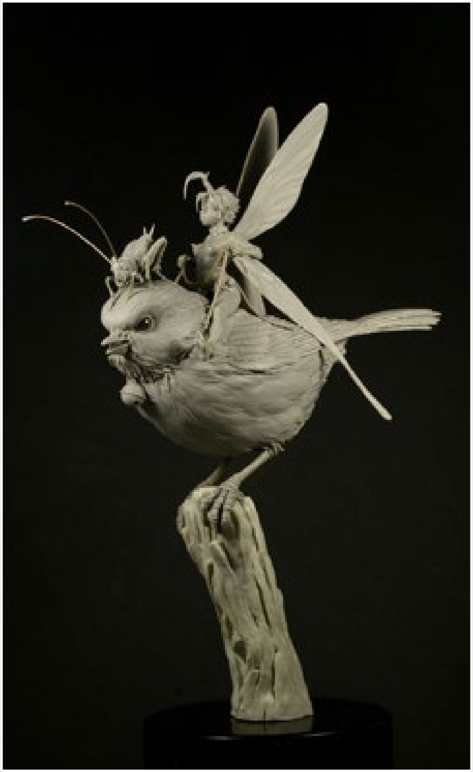
Recently, I managed to pick up a copy of Tinkerbell by Blacksmith Miniatures and sculpted by Patrick Masson based on the artwork of French fantasy artist Jean-Baptiste Monge. This miniature, along with several others which were all based on Jean-Baptiste Monge artwork, were brought to life via a very successful Kickstarter campaign in April 2017.

The miniature is comprised of a tree branch with the bird's feet and legs attached; the bird with Tinkerbell sat in place; the bird's tail feathers; four fairy wings (two for each side); and a tiny hair piece for Tinkerbell. Her two arms holding the top part of the bird's harness and the grasshopper which is in three separate parts that stands top the bird's head. Lastly, there is some very thin gauge copper wire for the grasshopper's antenna ¬– that's a lot of parts!

Also, in the plastic blister it arrived in is a very cool pin badge depicting some artwork by Jean-Baptiste Monge.

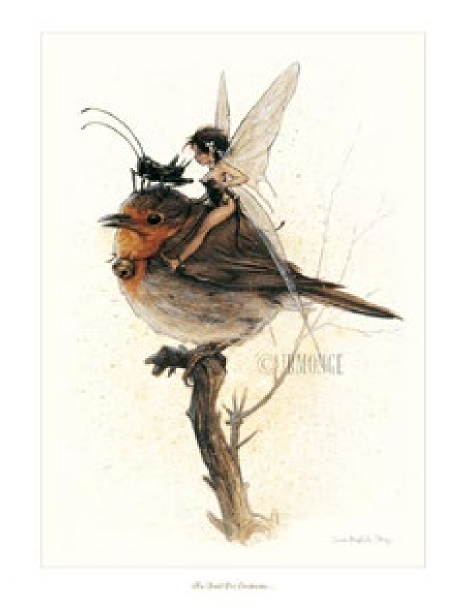
This was one of those miniatures that, when seeing the concept and the W.I.P. photos posted on social media by Patrick, I immediately fell in love with and knew I had to get a cast. In the original artwork, Jean painted the bird as a robin, but Patrick sculpted it as a more generic garden bird, giving people plenty of options for colour schemes. My plan was to do some slight conversions and bulk it back up and lengthen the beak slightly to turn it back into a robin and paint it as a Christmas present for my partner (it's also her birthday too, so it's a double celebration).

When the miniature arrived, I noticed straight away that one of the bird's legs had broken away from the tree branch, but this was not a problem. I'd figured early on that with



BLACKSMITH
MINIATURES

Funded
BLACKSMITH MINIATURES
presents
World of
Jean-Baptiste Monge



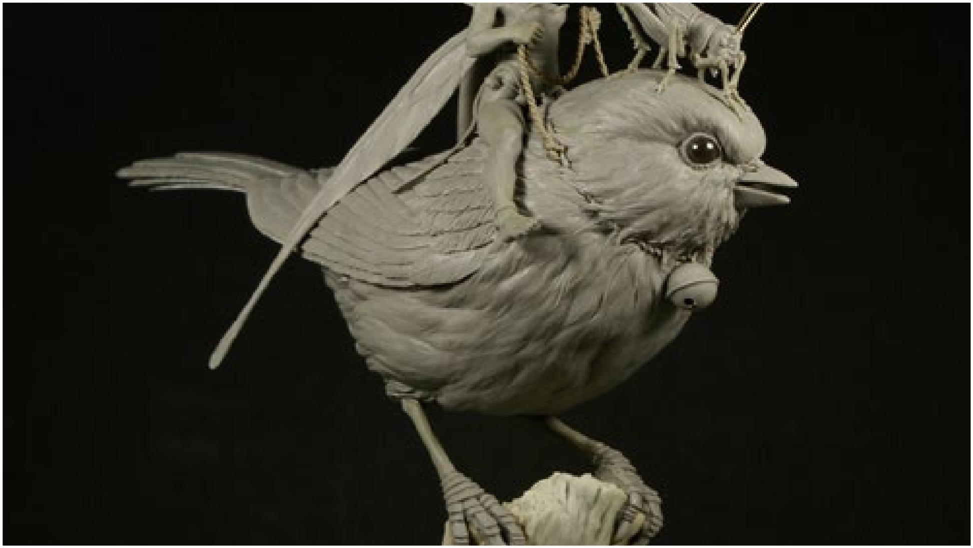
the weight of the bird, Tinkerbell assembled and the grasshopper resin on those two thin resin legs, it would be either very bouncy, or depending on the resin, very brittle. Either way I'd want to replace them with some wire the same thickness as the bird's legs. This was the first thing I did and was easily done by drilling into the bird's feet where the legs attach. In the end the bird is a lot more stable and secure, so it's something I suggest to anyone who gets this miniature.

Examining the parts, they are all really well cast. There are some light mould lines which are easy to remove, and it goes together very well with only a small amount of filling needed which is normal for a cast with so many parts. Miniatures like this, with so many parts and cast in huge numbers, can't guarantee that all the parts supplied were cast together, so there are bound to by some fitting issues. Thankfully this was at a minimum and the only areas that needed some small amounts of filler were where the tail feathers attached to the main body of the bird and where Tinkerbell's arms attach to her shoulders. All the other joints are nice and neat.

As I said above, I followed this sculpt via the work in progress shots Patrick posted to his Facebook account, but seeing it in hand really shows how superb a sculptor he his. Each element is full of detail from the small feathers on the bird's chest to the fine detailing of the grasshopper. Tinkerbell herself is sculpted faithfully to Jean's artwork and Patrick's mastery is plain here too, with the minute volumes he manages to add to the sculpt. It really is one of those models that you discover new bits to marvel over each time you view it.

Conclusion

Tinkerbell is a stunning miniature once you get over the number of pieces in the kit. I love every part of it. Though not for the faint hearted, it is fairly easy to assemble and made well enough that some parts can be painted separately if you want. Patrick and the guys at Blacksmith have done a brilliant job in bringing this and the other miniatures in this range to life. Having spoken to them a few times, I'm pleased to say that they might return to this range in the future and add more to it. Being a fan of Jean-Baptiste Monge's art I for one will look forward to what they do.



EXHIBITION

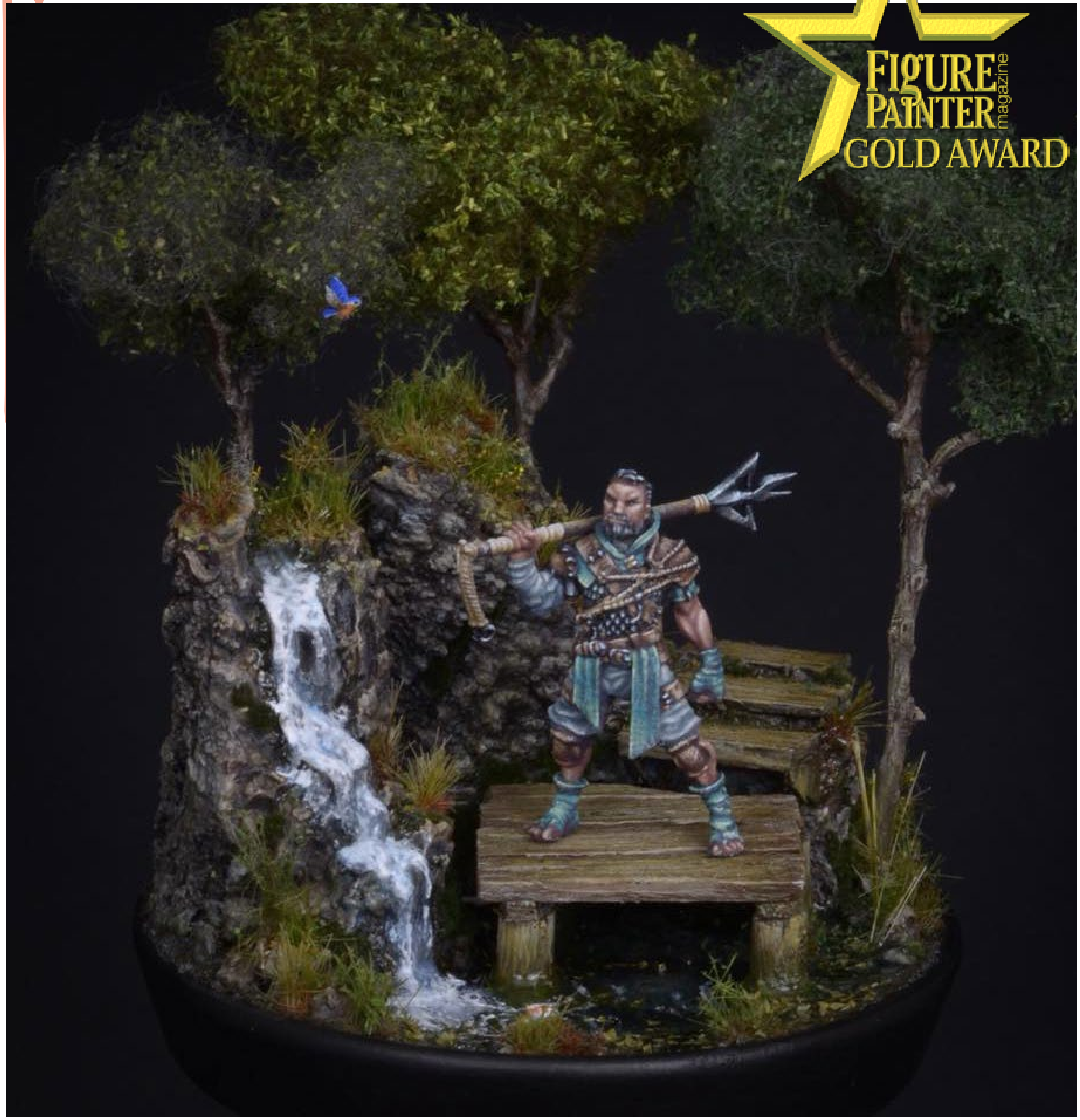
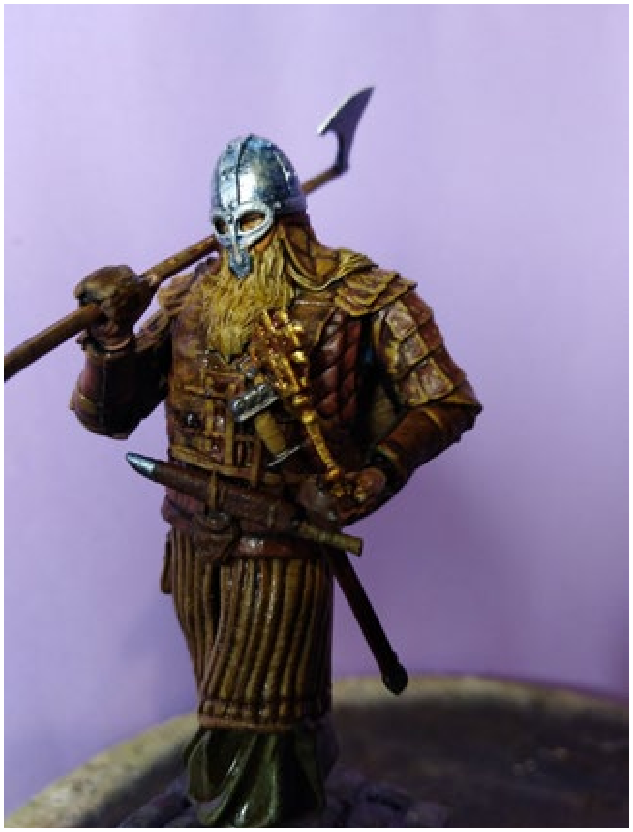
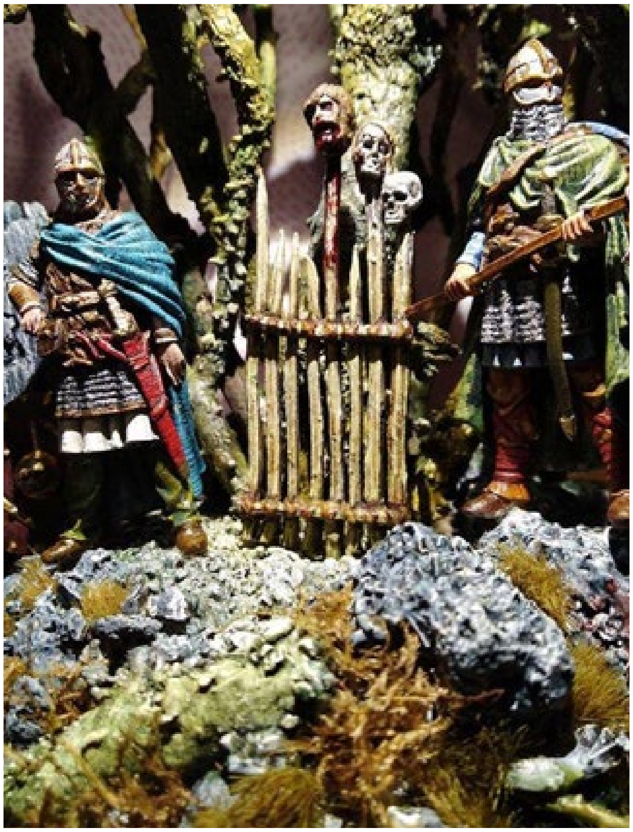


FIGURE PAINTER magazine
GOLD AWARD

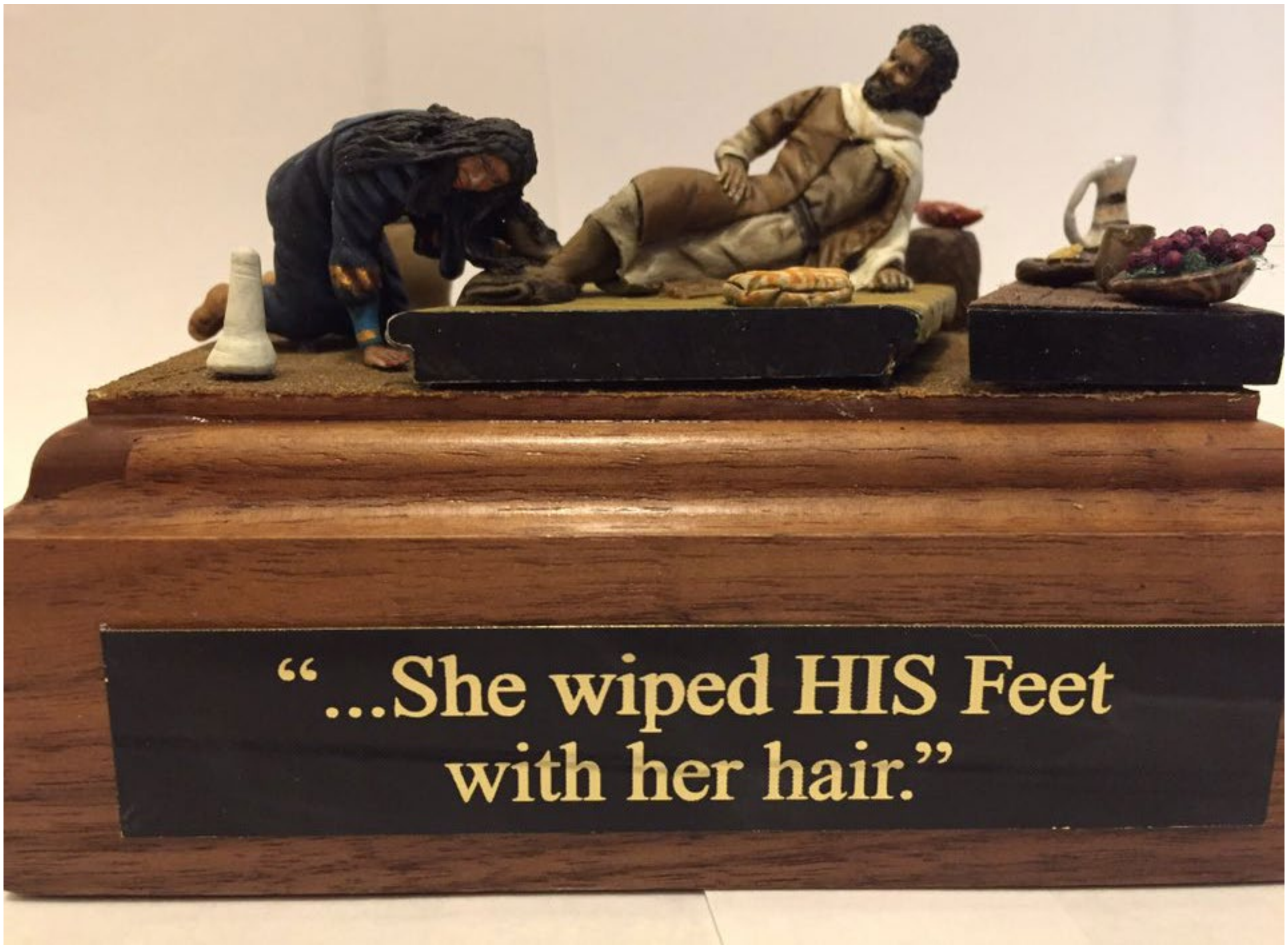
'A fisherman's place.' by Daniel Toffinsky



Norse Predator by Graham Rich

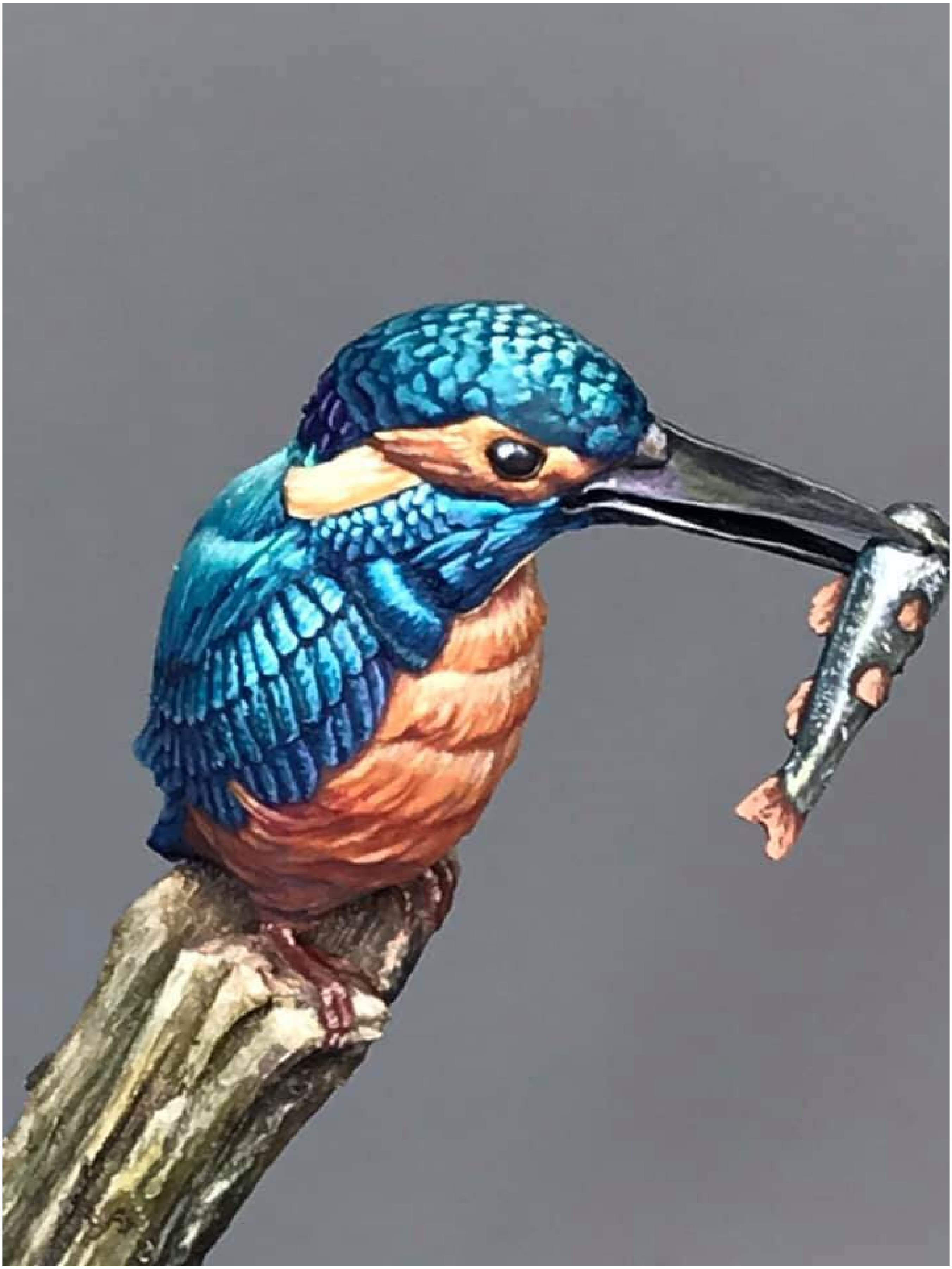


Vendel by Graham Rich

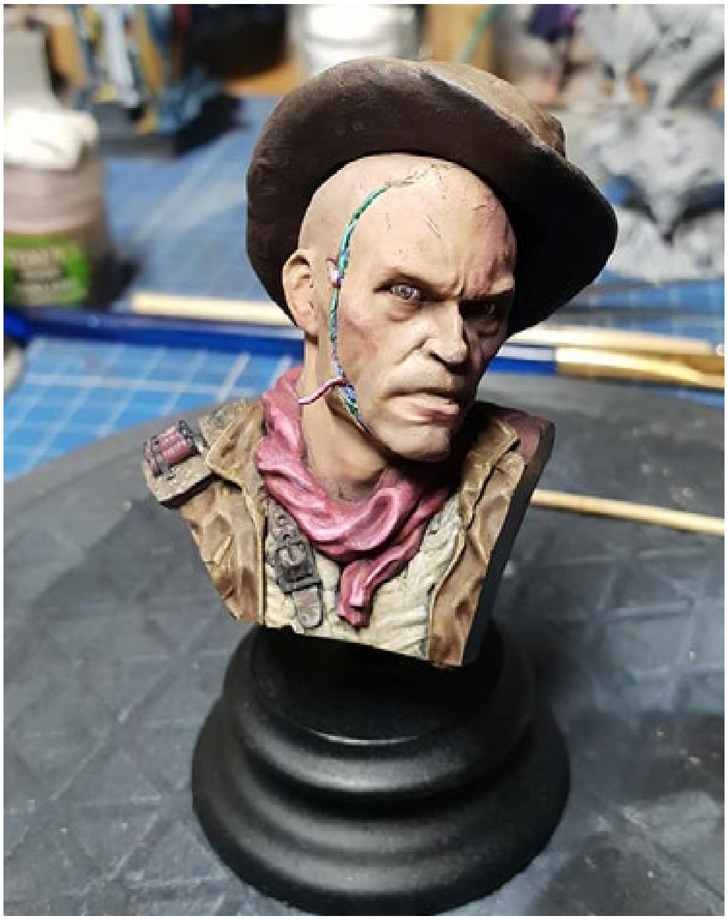


"...She wiped HIS Feet with her hair."

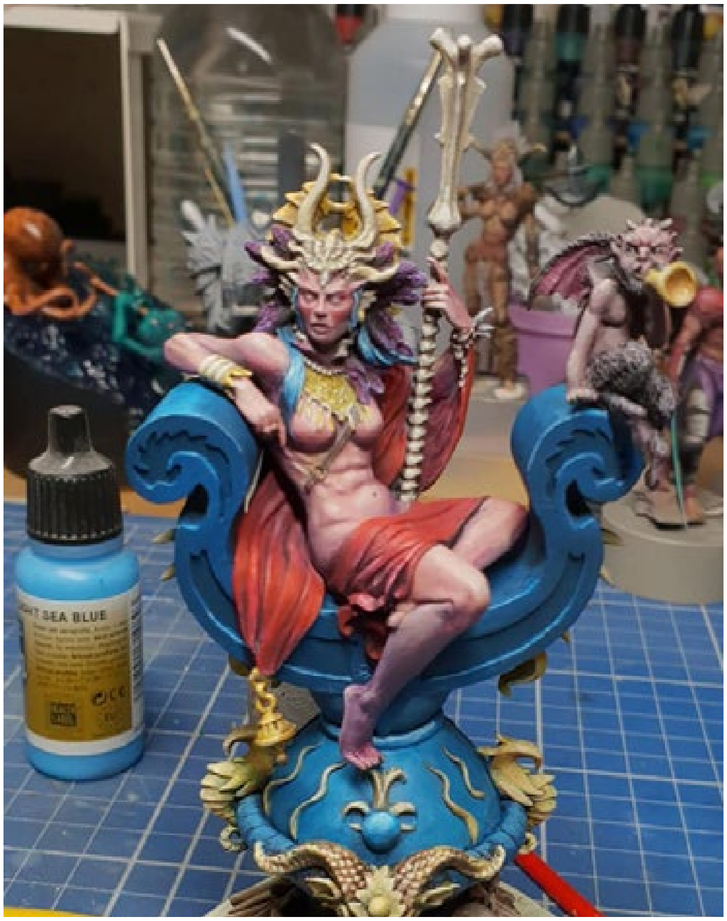
'She wiped HIS Feet with her hair.' by Andy Axtell



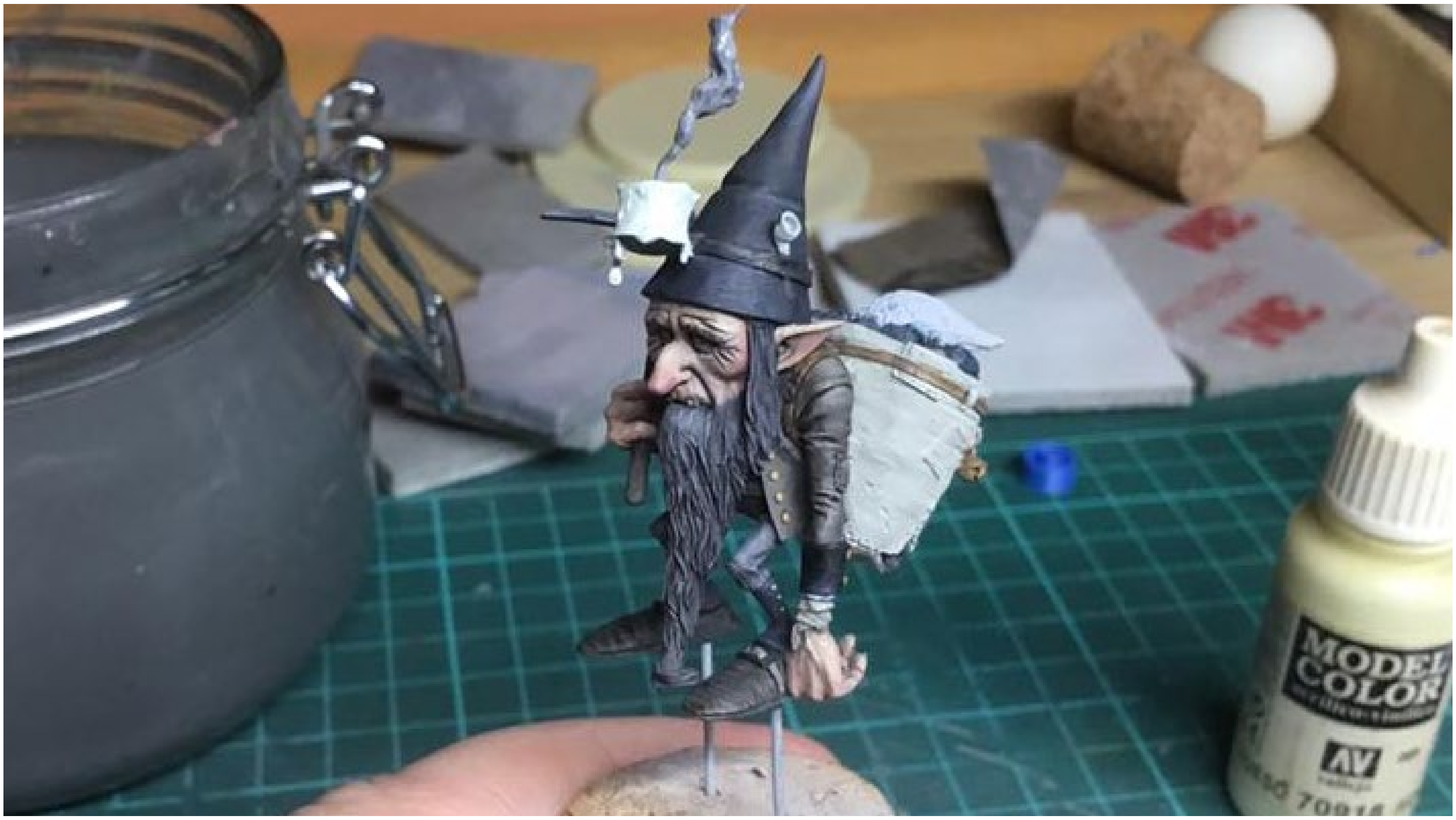
by Matty Pearce



by Terry Cowell



by Terry Cowell

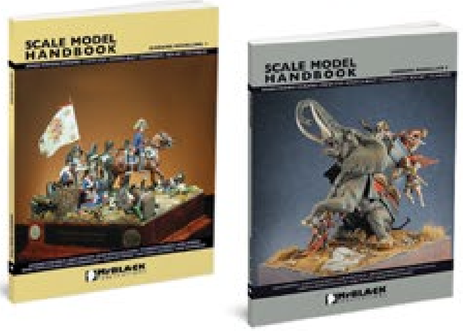

MODEL COLOR
AV
70914

'Knocker with Maul W.I.P.' by Shane Rozzell

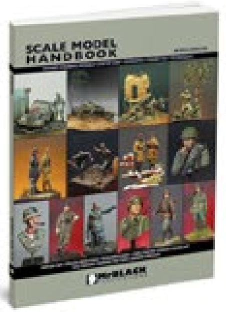
MrBLACK PUBLICATIONS

SCALE MODEL HANDBOOK SERIES

FIGURE MODELLING
Vol. 1-17 (52 pages)



DIORAMA MODELLING
Vol. 1&2 (100 pages)



WORLD WAR 2 SPECIAL
Vol. 1 (84 pages)

THE ESSENTIAL REFERENCE
FOR THE DIORAMA & FIGURE MODELLER
IMPROVE YOUR MODELLING SKILLS AND LEARN FROM THE MASTERS
TAKE YOUR WORK TO THE NEXT LEVEL

For more info:
www.mrblackpublications.com | email: mrblackpublications@yahoo.com | facebook.com/mrblackpublications